

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION:—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 38.—No. 7.

SATURDAY, FEBRUARY 18, 1860.

PRICE 4d.
STAMPED 5d.

U.



R.

UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT,
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE
ROYAL FAMILY,

The Most Worshipful the Grand Master of Ireland,

His Grace the DUKE OF LEINSTER,

And Several other Distinguished Persons;

His Excellency the Lord Lieutenant of Ireland, the

EARL of EGLINTON and WINTON,

The LORD BISHOP of MANCHESTER,

The Right Worshipful the MAYOR of MANCHESTER,

IVIE MACKIE, Esq.

His Worship the Mayor of Salford, W. HARVEY, Esq.

SIR FREDERICK GORE OUSELEY, Bart., Director of Music at the
University of Oxford.

And many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire

DR. MARK'S GREAT NATIONAL ENTERPRISE

Organised in 1848, and developed at THE ROYAL COLLEGE OF MUSIC BRIDGE STREET, MANCHESTER, established by him expressly as a Great National Institution to facilitate the Encouragement and Promotion of NATIVE MUSICAL TALENT, and the GENERAL ADVANCEMENT OF MUSIC AMONG THE RISING GENERATION, upon his new and effective system, also as a NORMAL SCHOOL, for the training of masters to conduct CONSERVATOIRES OF MUSIC to be established throughout the United Kingdom, for LITTLE CHILDREN, the whole comprising an entirely new scheme of NATIONAL EDUCATION, by blending music with general instruction, so that the study of music shall become a branch of education in the humblest of schools of this country. To illustrate and to rouse an interest in every town and city for these institutions, Dr. Mark travels with a number of his pupils occasionally through the country—giving lectures, and introducing his highly approved and pleasing Musical Entertainment, entitled DR. MARK AND HIS LITTLE MEN, who number upwards of Thirty Instrumentalists, and a most Efficient Chorus, the whole forming a most unique and complete Juvenile Orchestra, composed of LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO SIXTEEN YEARS OF AGE, who play Operatic Selections, Solos, Marches, Quadrilles, Galops, &c., and sing Songs and Choruses in a most effective manner, and to whom Dr. Mark gives a gratuitous General and Musical Education.

APPOINTMENTS OF MASTERS AND ARRANGEMENTS OF CLASSES IN THE ABOVE INSTITUTION.

Principal of the Royal College of Music; Director, Composer, and
Conductor; Lecturer to both Private and Public, Theoretical & Dr. MARK.
and Practical Instrumental and Vocal Classes

Master of the General Educational Department: Mr. POWELL
Writing, Reading, Arithmetic, Grammar, Dictation, and Two
History, Geography, Practical Geometry, and Book-keeping Assistant Teachers.

PRACTICAL ASSISTANT TEACHERS.

Organ	Mr. BAKER.
Pianoforte	Herr SEMMERS.
Violin	Mr. ELDER.
Violoncello, Double Bass, and Viola	Mons. ROGIER.
Flute, Piccolo, Oboe, and Clarinet	Mons. VIEUXTEMPS.
Coronet and other Brass Instruments	Mr. T. DONOVAN.
Concertina (German and English)	Sig. CORTESI.
Vocal Classes	Mr. H. RUSSELL.
	Mr. ELDER.
	Messrs. POWELL and ELDER.

Dr. MARK has also made provision for the Orphans of the Musical Profession possessing musical talent, who will find the above institution a happy home, and receive a most effective general and musical education, board, and clothing, free of all expense.

Little Boys, from five to nine years of age, apprenticed for three, five, or seven years by paying a moderate entrance fee to cover the expenses of instrument and books.

Twelve appointments ready for Masters.

For Prospectuses, apply direct to the Royal College of Music, Bridge-street, Manchester.

Dr. MARK is also open to Engagements with his Little Men.

Dr. MARK begs to invite the Parents and Friends, and all those interested in his Enterprise and in the Education of the Youths of this country to visit his establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and Four, p.m. Saturdays and Sundays excepted.

WILLIS'S ROOMS, KING STREET, ST. JAMES'S.—

HERR MAURICE NABICH has the honour to announce that he will give an EVENING CONCERT, at the above Rooms, on Tuesday, 21st February, 1860, commencing at 8 o'clock, when he will be assisted by The Islington German Gesang-Verein, and the following eminent artists:—Vocalists, Madame Rudersdorf and Madame Weiss, Herr Weiss and Herr de Becker.—Instrumentalists, pianoforte, Herr E. Pauer; Clarinet, Herr Papé; Flute, Herr Svendsen; and Trombone, Herr Nabich. Conductors, Signor A. Randegger and Herr Wilhelm Ganz. Reserved seats' 7s. 6d., Unreserved seats, 5s. Tickets to be had of Messrs. Chappell and Co., New Bond-street; Messrs. Cramer and Beale, Regent-street; and all the principal Music-sellers. Programme, Parte Prima, Das Deutsche Vaterland, Reichardt; performed by the Gesang-Verein. Septuor, from Lucia, expressly arranged for Herr Nabich, for trombone and piano, by Julius Stern; Herr E. Pauer and Herr Nabich. Der Wanderer, Schubert; Mr. Weiss. Aria, Non je ne veux pas chanter, Nicolo Isouard; Madame Rudersdorf. Spinnlied, Litolff; Herr E. Pauer. Recit. e Aria, Deh vieni tardar, Mozart; Madame Weiss. Grand Duetto for piano and Clarinet, C. M. von Weber; Herr Pauer and Herr Papé. Aria, D'Egitto, (Nabuco) Verdi; Herr de Becker. Concertino, for trombone, composed and expressly arranged for trombone and piano, F. David; Herr Pauer and Herr Nabich. Parte Seconda. Im Wald, Haesser; performed by the Gesang-Verein. Solo, for flute, Boehm; Herr Svendsen. Irish Melody, Denis, G. H. Allen; Madame Rudersdorf. Salut à la Havane, E. Pauer; Herr E. Pauer. Duetto, La ci darem, Mozart; Madame and Mr. Weiss. Song, Scenes of my youth, J. Benedict; performed on the trombone by Herr Nabich. Canzone Española, No vayas al bosque, nina, Gaztambide; Madame Rudersdorf. Germán Song, Keller; Herr de Becker. Solo, for trombone; Herr Nabich. Galop, Möhring; performed by the Gesang-Verein.

THE MUSICAL SOCIETY OF LONDON.—THE

FIRST CONCERT, on Wednesday evening, Feb. 20th, at ST. JAMES'S HALL. Programme.—IN MEMORIAM—Spohr's Symphony, "The Power of Sound;" Sterndale Bennett's Overture, "The Wood Nymphs;" Schumann's Overture, "Genevieve;" Rossini's Overture, "The Siege of Corinth." Ernst, Concertina. Violin.—Mr. H. G. Blagrove. Vocalists.—Mdlle. Parepa and Signor Belletti. Conductor.—Mr. ALFRED MELLON. To commence at half-past eight. Doors open at eight o'clock.

CHARLES SALAMAN, Hon. Sec.

St. James's Hall, 28, Piccadilly.

36, Baker-street, W.

MISS LAURA BAXTER has the honour to announce to her pupils and friends that she will give a Grand Vocal and Instrumental Concert, the particulars of which will be published in future advertisements. Communications to be addressed to Miss Laura Baxter's residence, 155, Albany-street, Regent's-park, N.W.

ST. JAMES'S HALL.—NEW PHILHARMONIC

CONCERT, Monday evening, Feb. 20th; and Public Rehearsal, To-morrow (Saturday) afternoon, Feb. 18th. Conductor, Dr. WYLDE. To commence at 8 o'clock. Programme:—Part I. Overture, Abencerragen—Cherubini; aria, Signor Belletti—Mozart; concerto in E minor, violin and orchestra: violin, Mr. H. Blagrove—Spohr; chorus, Ruins of Athens—Beethoven; air with chorus, "Calm is the glassy ocean," Idomeno, Mdlle. Parepa—Mozart; symphony in B flat, adagio, allegro, andante, minuetto, finale—Boschoven. Part II. Concerto in G minor, pianoforte and orchestra, Mdlle. Marie Wieck—Mendelssohn; aria, Signor Belletti—Rossini; fantasia, violoncello, Signor Piatti—Piatti; madrigal, "In going to my lonely bed"—Edwardes, A.D. 1560; aria, Mdlle. Parepa—Rossini; overture—Weber. The subscription for five grand concerts and five public rehearsals is £2 2s. for a reserved sofa stall. Tickets at popular prices, viz.:—For the concert on Monday evening, Feb. 20, area and gallery, 1s.; balcony, 2s., 3s., 5s., and 7s.; area stalls, 5s.; sofa stalls, 10s. 6d. Tickets for the public rehearsal on Saturday afternoon, Feb. 18:—Area and gallery, 1s.; balcony 3s.; area stalls, 5s. Messrs. Cramer and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; Keith, Prowse, and Co., 48, Cheapside; and at the hall.

ST. MARTIN'S HALL.—MR. HENRY LESLIE'S

CHOIR.—The next CONCERT will take place on Thursday, February 23, to commence at half-past 8. Stalls, 4s.; gallery, 2s.; area, 1s.—Addison, Hollier, and Lucas 310, Regent-street; the Hall; and at Keith, Prowse, and Co.'s, 46, Cheapside.

MR. THOMAS (Basso) finding that mistakes are continually occurring, from the fact of there being others in the musical profession of the same name, requests that all communications to him be addressed "Lewis Thomas, 19, Hampshire-terrace, Camden-road Villas, N.W."

WANTED, A GOOD TUNER.—For particulars, address, M. N., care of Messrs. Boosey and Son.

MISS EMILY GRESHAM, Soprano.—Letters respecting engagements for oratorios and concerta, to be addressed, 20, Alfred-terrace, Queen's-road, Bayswater. W.

MR. LEONARD (Bass) accepts engagements for Concerts, either in London or the Provinces (see notices of Mr. Leonard's performances in *The Musical World* and *The Press* newspapers of the 4th of February). Address, No. 3, Pomeroy-terrace, Old Kent-road, S.E.

MR. BRINLEY RICHARDS will return to London for the season on Monday, February 27th. All letters to be addressed to him at his residence, 4, Torrington-street, Russell-square, W.C. Graham's Hotel, Edinburgh, February 16th.

ROYAL VOLUNTEER BALL.—Under the immediate Patronage of

Her Most Gracious Majesty the Queen.
His Royal Highness The Prince Consort.
His Royal Highness The Prince of Wales.
His Royal Highness The Duke of Cambridge, Commander in Chief.
Her Royal Highness The Duchess of Cambridge.
Her Royal Highness The Princess Mary of Cambridge.

The Royal Volunteer Ball will take place on the evening of Wednesday March 7th, the day on which Her Majesty will hold a Court specially to receive the Officers of the various Volunteer Corps from the different parts of the kingdom.

The Ball will take place in the New Floral Hall, Covent Garden.
The list of the Ladies Patronesses through whom the tickets will be issued will be completed and announced, together with the details of all the arrangements, in the course of a few days.

THE LEEDS MADRIGAL SOCIETY.—On Saturday

February 25, will be performed (for the first time in Yorkshire) at the Town Hall, Leeds, P. von Lindpaintner's Oratorio, *THE WIDOW OF NAÏN*. Principal vocalists: Madame Weiss, Miss Hodgson, Mr. Inkersall, and Mr. Weiss, with the Society's powerful Chorus and an efficient Orchestra. Conductor Mr. W. Spark.

TO THE MUSIC TRADE.—"LURLINE."—Wallace's

New Grand Opera "LURLINE," now in rehearsal at Covent Garden Theatre, will be ready for delivery, complete, or in single pieces, the morning after the first performance. Also various arrangements of "LURLINE," as solos and duets for the pianoforte. Cramer, Beale, and Co., 201, Regent-street.

WANTED, in the Country, a Pianoforte Tuner. On that can tune the Concertina and Harmonium preferred. Write, and state age, reference, and salary required, &c., to B., *Musical World* Office.

TO INVESTORS.—CONSOLS CAPITAL STOCK in

a medium for employing and improving Large or Small Sums of Money, in connection with Government Securities. The Stock is issued by the Consol Insurance Association, 429, Strand, London. Incorporated pursuant to Act of Parliament. Investments bear Five per Cent. per Annum Interest, receivable Monthly, if desired.

Full particulars may be obtained on application at the Chief Offices, 429, Strand, London, to

THOMAS H. BAYLIS, Managing Director.

CHORAL SOCIETIES, PRINTERS, and others, are

hereby informed that the English words of Mendelssohn's "Elijah," "Athalie," and "Lauda Sion," also of Costa's "Eli," and of a version recited with the music of Beethoven's "Egmont," are all Copyrights; and that they cannot legally be printed for sale, or otherwise, without the written permission of their Author, William Bartholomew, 31, Brunswick-place, City-road, London, N.

IMPORTANT.—To be disposed of, immediately, a well-

established Music Practice, including New Organ at good salary, in a Town of upwards of 40,000 inhabitants, and surrounded by large populations. The Advertiser is about to leave the kingdom. Apply by letter only, to the care of Messrs. Addison and Co., 210, Regent-street, London, W.

WANTED, immediately, a Pupil in a Musical Establishment, where he will have an opportunity of acquiring a thorough knowledge of the profession in all its branches. Apply to Herr Winzer, Newcastle, Staffordshire.

"THE ARION" (Eight-Part-Choir).—The members of this Society will meet until further notice every Thursday evening, at 8 o'clock, at 13, Berners-street, Oxford-street. Conductor, Mr. ALFRED GILBERT.

F. F. REILLY, Hon. Sec.
Persons desirous of joining the choir are requested to address the Secretary.

JUST PUBLISHED.—"There's nothing like a freshening breeze," new song by Alberto Randegger, composed for and sung with the greatest success by Mr. Thomas, when on his last tour, and always encored. Boosey and Sons, 28, Holles-street.

OH, DENNIS, DEAR. New Song. By G. B. ALLEN. Price 3s. Boosey and Sons, Holles-street.

THE LONDON ORCHESTRAL ASSOCIATION.

HONORARY MEMBERS:

MDME. ARABELLA GODDARD.
MR. CHARLES HALLE.
M. SAINTON.
HERR JOSEPH JOACHIM.
HERR WIENIAWSKI.
MR. HENRY BLAGROVE.
SIGNOR PIATTI.
SIGNOR BOTTESINI.
HERR REICHARDT.

MR. CHARLES BRAHAM.
MR. W. VINCENT WALLACE.
MR. ALFRED MELLON.
MR. CHAS. EDWARD HORSLEY.
MR. HENRY SMART.
MR. HENRY LAZARUS.
MR. DESMOND RYAN.
MR. LINDSAY SLOPER.
MR. WILLIAM SUDLOW.

VIOLINI PRIMO.

Messrs.
Henry Blagrove } Princ.
H. Weist Hill. } pals.
Viotti Collins.
M. Bozeth.
J. B. Zerbini.
Clementi.
Charles Love.
L. Silberberg.

VIOLINI SECONDO.

Messrs.
W. Watson—Principal.
E. Payton
John Kelly.
A. Streather.
J. March.
G. Betjemann.
B. Simmons.
B. Isaacson.
W. A. Loades.
F. Frowin.
C. Cooke.
T. Wells.
J. Zerbini, Jun.
Ambrose Haynes.
S. Bort.
F. J. Amor.

VIOLI.

Messrs.
Chas. Doyle—Principal.
M. Glanville.
W. H. Webb.
H. J. Trust.
J. Thompson.
H. Tothurst.

VIOLONCELLI.

Messrs.
Geo. Collins—Principal.
Horatio Chipp.
W. F. Reed.
W. Aylward.
Henry Goodban.
J. R. Gough.
R. Reed.

CONTRA BASSI.

Messrs.
J. Howell—Principal.
F. S. Pratten.
G. Mount.
Charles White.
J. C. F. Beresford.
G. J. Harper.

FLAUTI.

Messrs.
R. S. Pratten.
R. S. Rockstro.

OBOI.

Messrs.
— Barrett.
W. Crozier.

CLARINETTI.

Messrs.
J. A. Owen.
Joseph Riddle.

FAGOTTI.

Messrs.
John F. Hutchins.
Henry Smith.

CORNI.

Messrs.
C. Harper.
H. Jarrett.
J. Rae.
H. Catchpole.

CLARINI.

Messrs.
T. Harper.
R. Ward.

TROMBONES.

Messrs.
F. Clouff.
T. Antoine.
W. Winterbottom.

SOLO EUPHONIUM.

Mr. A. J. Phasey.

HARP.

Mr. H. J. Trust.

TYMPANI.

Mr. T. P. Chipp.

GROSSE CAISSE.

Mr. Walter Hincbey.

Analytical Programmes by

DESMOND RYAN, ESQ.

Accompanyist—HERR EMILE BERGER.

Organist—E. T. CHIPP, Mus. Bac., Cantab.

Librarian—MR. GODFREY RODWELL.

Treasurer—MR. JOSEPH BRAHAM.

CONDUCTORS:

M. JULES BENEDICT & DR. JAMES PECH.

In presenting this prospectus, the projectors of this Association deem it worthy of remark that a great want is felt by a countless number of amateurs possessing musical knowledge and capability of a society which would afford them ample opportunity of acquiring, at a moderate cost, a complete knowledge of the beauty and grandeur of the choicest and recognized orchestral compositions of this and previous periods.

The object of this Association is to bring together the amateur instrumentalists of London and its suburbs, for the practice and performance of oratorios, masses, cantatas, symphonies, operatic selections, and overtures, including compositions but little known to the general public, with other chef-d'œuvres of the great masters, suitable for band and chorus conjointly or separately.

For the benefit of the amateur department, weekly rehearsals will be held on every Saturday Evening, at Eight o'clock, at the Architectural Gallery, 9, Conduit-street, Regent-street, and during the season, concerts will be given at one of the large theatres or concert-rooms, with the important assistance of the honorary professional members, and in conjunction with the chorus, as soon as the necessary proficiency is attained.

In the professional department there are still vacancies for honorary members for the following instruments:—Four first violins, one second violin, and two violas.

All communications to be addressed to the Honorary Secretary of the London Orchestral Association, 9, Conduit-street, Regent-street, W.

H. J. BRAHAM, Hon. Sec.

REVIEW.

"*Six Organ Pieces in various styles, intended as introductory to the characteristic difficulties of the Instrument*"—by Henry Smart (Wessel and Co.)—If the remaining four pieces of the above series are as good as those we have before us (Nos. 1 and 2), organ-players, professional and amateur, will have to thank Mr. Henry Smart for a most valuable contribution to the not by any means too abundantly varied repertory of the noble and universally venerated instrument of their predilection. That Mr. Smart is an accomplished organist, no less than a musician of distinguished ability and rare acquirements, all our readers must be aware; and few will refrain from joining us in the earnest wish that he would accord to the organ the same amount of diligent attention by means of which he is now extending, in a series of first-class compositions, the "*materiel*" at disposal of the numerous choral societies existing in this country. Mr. Smart's recent part-songs have excited general and warm admiration, and the English school is in a sensible degree a gainer by every one of them. In no inferior measure would our school of organ-playing and organ-composing be benefited were Mr. Smart assiduously to advance in the path indicated by the charming pieces before us—which, however, to judge from the fact of their being inscribed to his friend, the late Mr. Thomas Adams, must have been written some time since. Both numbers are highly interesting, and, though each is genuine organ-music, having nothing in common but their artistic beauty and refinement, both will be indispensable. We need not further recommend them, nor do anything more than call attention to the fact of their existence, being well assured that whoever has either in his possession—whether No. 1 or No. 2—will not rest satisfied until he has obtained the other. The want of such organ-music, refined and musicianlike, moderately difficult, and without a touch of pedantry—something, in short, between Bach, or Handel, and a certain school which, in these days, seems to aim at metamorphosing the organ into an orchestra—has long been sensibly felt. No living composer is more capable of meeting the demand by a rich and varied supply than Mr. Henry Smart.

LETTER TO THE EDITOR.

HANDEL'S MESSIAH.

STR.—A work that has been so long in existence as Handel's *Messiah*, that has been performed in every quarter of the civilised globe, that has excited the admiration of all the great musicians who have succeeded Handel, and been the delight of countless thousands, would almost seem to be beyond the pale of criticism; and were it not true that time consolidates error as well as truth, any one venturing to pass a censure upon such a production might fairly be accused of rashness. But at the risk of being charged with temerity, and perhaps with something worse, I venture, through your columns, to point out what I cannot help considering a defect, and not a slight one either, in this great oratorio. I allude to the chorus, "All we like sheep have gone astray," which presents, to my mind, a complete violation of the æsthetical laws that govern the union between words and music—the chief of which I take to be "That the music should express the emotions of the mind that are indicated by the words;" vocal music being, to make use of an admirable expression of Mr. Herbert Spencer, in its essence, "idealised emotion." Try Handel's chorus by this law. The words are few. "All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all." Apart from intellectual ideas, what emotions, I would ask, do these words express? The two first sentences, and it is upon these that nearly the whole of the chorus has been written, most assuredly express penitence, for we cannot suppose them to be uttered under the influence of any other feeling. Does the music correspond? Very far from it, as it

appears to me; so far, indeed, that I never listen to it without thinking what an excellent Bacchanalian chorus it would make. How Handel could commit such a blunder, I cannot imagine, because he is usually so very accurate in his adaptation of music to words, of which there could not be a more striking example than the concluding portion of this very chorus. What profound depth of feeling is embodied in these few bars, and what a contrast to the preceding portion! It is difficult to understand, too, how it is that professed critics have been so silent on this point, for I am not aware of a single one who has ever mentioned it; and that none of the thousands of intelligent people who have heard the oratorio performed, especially the clergy of all denominations, have ever ventured to call in question the æsthetic propriety of this chorus. If I am wrong in the view I take of it, I shall be exceedingly glad to be set right; if I am right, the chorus should be at once expunged from the work. It is already too long, and were this removed, there would be a better chance of the divine song, "I know that my Redeemer liveth," (which is not unfrequently sung when the audience are filing out by scores,) being heard. I recommend the matter to the consideration of Mr. Charles Hallé, who is about to produce the *Messiah*, with large means and appliances, in Manchester, and to all who have in future the task of bringing it before the public.

ALEXIS.

[Let us earnestly entreat Mr. Hallé not to "expunge" the chorus, which is one of the most characteristic emanations from Handel's pen.—ED.]

LORD WARD v. LUMLEY.

(London Sittings after Hilary Term, before the LORD CHIEF BARON and Special Juries, Guildhall.)

MR. BOVILL, Q.C., and Mr. Mellish appeared for the plaintiff; Mr. Edwin James, Q.C., Mr. Hawkins, Q.C., and Mr. Maude, for the defendant.

This was an action of debt for rent. The main plea was one of accord and satisfaction by giving up possession of the Opera House, and cancelling the lease. The defendant was the lessee of the Opera House. The speculation was not successful, and the plaintiff had in various ways assisted the defendant to keep the house open. In 1856 the debt had so increased that it became necessary to make some arrangements. The lease was then assigned to the plaintiff. This lease had about thirty-six years to run, and was subject to a ground-rent of £1,900. The plaintiff then leased the Opera House to the defendant at a rent of £6,275 per annum. This rent was paid till Michaelmas, 1847. After this no rent was paid. On the 10th of August, 1858, possession was given up, and the lease cancelled. The action was brought to recover £4,560 for this rent. Defendant set up that it was agreed that if the lease was given up this rent need not be paid.

John Henry Benbow, the plaintiff's solicitor, having been examined by Mr. Mellish, said, in cross-examination by Mr. James,—Lord Ward has been connected some years with the Opera. He had advanced sums of money to release the house from liabilities. The lease was assigned to Lord Ward. There was due to his lordship £38,600 at the time of assignment. The ground-rent was £1,900; the house was let at £6,275. The lease had 36 years to run. The case of "Crofts and Lumley" was then pending. It raised the question as to whether the lease was forfeited to the ground landlord. It was decided in April, 1858, in the House of Lords. I always told defendant he must pay rent and give up possession. I did not tell him if he would give up possession quietly I would not ask him for rent. Possession was given up on the 10th of August. I told Lumley he must give a warrant of attorney; he objected, on the ground that giving a judgment must be very prejudicial to him. I proposed that he should give an undertaking to give a judgment. He refused. It was not on the ground that it had been agreed that if he gave up possession Lord Ward would not ask for rent. Lord Ward desired me to insist upon the payment of the rent. Lord Ward has possession of the theatre.

Re-examined.—Lord Ward was paid nearly £100,000 on the part of the theatre. His lordship had bought the properties for £10,500 before the assignment. The suit for ejectment was pending at the time of the assignment, so that if it had been decided against Lumley the assignment to Lord Ward would have been valueless.

Lord Ward examined by Mr. Bovill.—My first transaction with Lumley was the purchase of Opera boxes when he became lessee. The theatre was closed some three or four years before 1856. I interested myself to get the theatre open. Lumley could not open it on account of liabilities. I assisted him to pay off these liabilities. I have advanced in all from £90,000 to £100,000. For that I have the assignment of the lease. I remember the meeting of the 25th June;

1857. Lumley was anxious about the appeal, and wished the terms of his lease altered. It was promised that if Croft's case was settled in Lumley's favour, I would reduce the rent from 5 per cent. to 4 per cent.

By the Chief Baron.—I never in any shape or way agreed to give up back rent if Lumley would give up possession.

Mr. James having addressed the jury for the defendant—

Mr. Lumley was examined by Mr. Hawkins.—I have been connected with the Opera since 1842. My connection with Lord Ward commenced in 1844. The action of "Croft v. Lumley" commenced in 1853. Lord Ward had purchased judgments against the theatre. In March, 1856, I made an assignment of the lease to Lord Ward. I valued it at £150,000. Previously Lord Ward had offered me £10,000 if I would assign it absolutely to him. In 1857, I asked his lordship to forego two years' rent. He consented to forego one year's rent. In July, 1857, his lordship stated that if the decision in the House of Lords was favourable he would reduce the rent from 5 to 4 per cent. and that one year's rent should be foregone, and spread over the remainder of the term. The decision in the House of Lords was given in April, 1858, in my favour. In May, 1858, I had an interview with Benbow. I said, "If Lord Ward will carry out the plan mentioned for forming a company, I could get the money." He said, "If you will give up possession quietly, I will give up the rent." On the 7th of June, 1858, I executed a transfer of the properties to his lordship. A writ was issued on the 19th of June. A few days afterwards I had an interview at Dudley House. I gave a pledge to give up possession immediately after termination of the season. Afterwards I told Benbow that he had promised to forego the rent if I would quietly give up possession. He assented. In October I saw his lordship at Paris. No demand was made. I said, "Your lordship always promised me a year's rent." He said, "You have got it."

Cross-examined by Mr. Bovill.—I do not know that the lease has been valued at £50,000. The properties of theatre were put up to auction in 1853. Lord Ward bought them for £10,000. I used them, and as they were out I replaced them. During the proceedings in the House of Lords the ground rent was in arrear. I received all the receipts of the theatre in 1858, and I neither paid ground rent nor Lord Ward's rent.

Charles Lee, examined by Mr. Bovill.—I valued the theatre at £50,000.

Cross-examined.—We have asked £7,000 a-year of Mr. Smith. I have refused an offer of £7,000, but no security was offered, and I refused.

The Chief Baron having summed up,

The jury almost immediately found a verdict for the plaintiff—Damages, £4,560.

A LETTER OF MENDELSSOHN,

[Written at the age of 15 years to Frederik Voigts, author of the book to the opera, *The Wedding of Camacho*, translated and communicated by his fellow-student and friend, Dr. Ferdinand Rahles.]

HONOURED SIR,—Excuse me that my thanks for the excellent first act comes so late, as I would not express my gratitude before having acquainted myself thoroughly with its beauties; and having now done so, I find my thanks too feeble for such a masterpiece.

I shall endeavour to imitate your poetry; but feel afraid that I may not be able to express through my music those elevated impressions which it must produce on every one at the first reading, but hope with my ardent desire to try to do the utmost in my power. The first act is so beautiful and charming, that I anxiously wish to be in possession of the second as soon as possible, and beg of you to realise this favour at your earliest convenience.

You will kindly allow me to state the following remarks:—

With regard to the verses and the diction of those parts, which are to be set to music, I have very seldom, I may say never, met before with such excellent ones, which in the first perusal have had the power of producing musical ideas in me. They are so smooth, so fitted to the adaptation of music, not too long, and contain all the qualities of a superior opera text.

As the numbers of pieces to be composed are too many, I make use of the liberty you kindly granted me in omitting the following ones, viz.—the arietta of Vivaldo, "My sword, my

lyre;" the aria of Lucinda, "How inconvenient is a fortune;" and the immediate following air of Carrasco, "What a running;" because there would be seven music-pieces without an interspersed dialogue, by which the audience would be tired. The choruses of the cousins, in contrast to those which enter with Carrasco, please me exceedingly, and the short advice you give me, shows how I must set them to music.

I also must ask the favour not to divide the opera into three acts, but compress the whole in two, as agreed upon. Lately I saw *Hamlet*, in which a priest comes upon the stage and speaks, so I think we have got over the difficulties we thought we might encounter in bringing the clerical garb upon the scene. Let priest remain priest; but he must not be allowed to sing upon the stage: and the opera an opera in two acts. Amen!

What a fine fellow is Vivaldo, and an excellent part for a tenor singer, and as you will do away with Basilio's going through the air, I do not see any difficulty more in having a good singer for this part also. St. Peter may say, "Let every man have what belongs to him," and so says the basso Sancho upon his gray mare.

The only favour I have again to ask you is, to let me have the second act, for which I am longing and very anxious; therefore be so good as to send it as soon as possible. I shall not feel happy before then. With my best thanks.

I remain, your obedient servant,

FELIX MENDELSSOHN-BARTHOLDY.

P.S.—I wish so much to be in possession of the second act that I cannot commence to compose before I have reviewed the whole of it.

FELIX MENDELSSOHN-BARTHOLDY.

Berlin, March 13, 1824.

PROVINCIAL.

MADAME OURY'S *Matinée Musicale d'Invitation* took place on Thursday, the 9th, at the house of Mrs. Leo Schuster, 2, Adelaide Crescent, Brighton, when the spacious and elegantly furnished suite of reception rooms were thrown open for the occasion. Madame Oury's *Matinée*, which was considered one of the best parties of the season, was fashionably attended by upwards of a hundred and twenty lovers of music, who appeared most fully to appreciate her exquisite performances of her "Fantaisie brillante," from *Martha*, "La Berceuse," and "Air de l'Ombre," from *Dinorah*, and her "Galop di Bravura," on the Christy Minstrels' Melodies. Indeed, it was generally remarked, that this talented artist had never been heard to more advantage, or been known to perform with greater fire and genius. Her "Galop di Bravura" on the Christy Minstrels' Melodies promises to become a great favourite with the musical world. Sig. Mecatti was in excellent voice, and gave general satisfaction by his singing of a barcarolle, and a romance of his own composition. Madlle. Garthe, a young lady of pleasing appearance and promising talents, likewise added to the afternoon's enjoyment, by her spirited singing of a German song by Kücken. At six o'clock the company took leave, much gratified by the kindness of Mad. Oury in providing them so great a musical treat, and with the hospitality of Mrs. Leo Schuster.—*Brighton Herald*.

SIR F. A. G. OUSELEY IN YORKSHIRE.—Last week Sir F. A. Gore Ouseley, Mus. Doc., visited Yorkshire, and in Leeds, Halifax, and other towns, gave a lecture on "Choral Music," before large audiences. The lecturer said that his object was to explain the principles of choral music more fully, and thereby render church services not only more pleasing to the ear, but more conducive to devotion in those who joined in them. There was one fundamental axiom to be borne in mind, that music of any kind was only so far good as it realised the particular object intended in each case. He would illustrate this: Dr. Crotch had said there were three distinct styles of music—the sublime, the beautiful, and the ornamental. Ought cathedral music to be sublime, beautiful, or ornamental? The objects sought in such music were two-fold: first, the praise and glory of God; and, second, to elevate the mind of the worshipper to high devotional feeling. These being the objects, it was evident that the sublime style was the only one fit for divine worship. The beautiful was not excluded, nor was the ornamental always out of place,—only it must be made subordinate. Sir Frederic next remarked that the choral services of the church were of six different varieties, or rather five; for with one of

them, the ordinary reading voice, he had not then to do. These were, first, the plain monotone; second, the inflected versicles and responses; third, the regular psalm chant; fourth, the regular setting of the Canticles, called "services;" and, fifth, anthems, in which all the appliances of the art were available. Sir Frederic proceeded to speak in detail upon each of these points or divisions of the cathedral service, and endeavoured to show the value of this variety of style. He would that it was better appreciated throughout the land! It was sad to see the results which flowed from the want of such appreciation. There were two sources whence the evil arose; first, the love which prevailed for a light, frivolous, superficial and fanciful musical service; and, second, the mistaken affection so prevalent for the crude music of ancient times. By the adoption of either of these mistaken courses, the purpose intended was not gained; and the whole service was often rendered odious. In parish churches, when a choir could not be supported, the best substitute for the anthem was a metrical hymn, in which the whole congregation could join. The great secret of a good psalm tune, was that all should be able to join it. To this end it should have no very high or low notes in it; it should be free from flourishes; there should be no abstruse harmonies; old tunes should be preferred to new ones; the simple to the complex; common time to triple; English to foreign; melody should be considered before harmony; and the spirit of the words before that. Of course, in a musical community like this, some thing much better could be accomplished; but even here some metrical psalm tune should be adopted, in which each should join. Whenever a cathedral service could be performed it was well; but it was better to do a little well than a great deal ill. Sir Frederic, in conclusion, paid a high compliment to the choir, and sat down amid much applause.—The Ven. Archdeacon Musgrave moved a vote of thanks to the lecturer, which was seconded by John Waterhouse, Esq., who strenuously urged the necessity of a subscription being at once set on foot in order to effect the required additions to the parish church organ, and which he had long known the need of. They could make it one of the finest organs in the north of England. The vote of thanks was carried by acclamation, and Sir Frederic having acknowledged it, the meeting was brought to a close by singing the Doxology.

LEEDS.—Difference of opinion seems to exist respecting the practicability of playing on the great organ in the Town Hall, Leeds, not, however, owing to any fault in the manufacture. A meeting of the Town Hall committee was held last week to report thereon, and the following notice appeared in the *Leeds Express* of the 11th instant:—

"Mr. Newton said that as several statements had been made respecting the organ in the Town Hall, he thought it was high time that the public were informed whether the instrument was a valuable one or not. Some parties were of opinion that the organ was the finest in the world, whilst others had stated that it was perfectly useless. A letter had appeared in the *Intelligencer* last week, which stated that to press down a single key of the great organ when coupled with the solo organ, required a weight equal to 23 ounces. He (Mr. Newton) held in his hand a letter from Mr. Spark, who stated that it required a pressure of six ounces only. Mr. Newton concluded by asking if Mr. Hopkins, of London, had been to examine the organ; and if so, what was his report on the subject."

"Alderman Botterill observed that the Town Hall organ had been examined and reported on by Mr. Hopkins, and on the whole his report was considered very favourable. With respect to the solo organ, he believed there was a little difficulty, not on account of the extra pressure, but owing to the extension of the arms which was required. With respect to the composition pedals, Mr. Hopkins said they would not act very readily, which he attributed to the smallness of one of the engines, and not to the builder of the organ, and the committee were putting down a larger engine, which would draw out the stops instantaneously. This they proposed to have done before the report was presented to the council. With regard to the power and tone of the organ, the borough treasurer had handed him a letter in which Mr. Hopkins said that, in his judgment, the organ possessed ample power for the Town Hall. As to the tone, the reeds appeared to him to be a feature of their organ. The pedal organ did not appear to him to be consolidated."

"Mr. Carter and Mr. Middleton objected to the Chairman making these statements, whilst the subject was still under consideration, and for which no member of the Town Hall Committee could be considered responsible."

"Alderman Botterill said he would not refer further to the report, but he would state that Mr. Best had expressed his opinion that they were completely ruining the organ by allowing any person to play upon it. It was impossible, said Mr. Best, for any man to play upon it with-

out a week's practice. A person came to play it, but could not, and then he found fault with the organ. He considered it to be a splendid instrument, but urged the committee to appoint an organist without delay."

"The subject then dropped."—*Leeds Express*, Feb. 11.

DUNDEE.—(From a Correspondent).—Mr. Methven's second grand concert of the season was given in the Corn Exchange Hall on Wednesday. The artists belonged to the Beale party. Madame Fiorentini, in "Softly sighs," received quite an ovation. Madame Corbari was also well received. Madame Badia made nothing out of "Ah, non giunge." Herr Reichardt delighted the audience with "Thou art so far," he also sang the duet, "The Mariners," with Signor Tagliafico. The latter gentleman gave Rossini's "Tarantella." The *morceaux d'ensemble*, especially the finale, "Dal tuo stellate," excited in an unusual manner our northern audience. Of Sivioli and Bottesini I can say no more than that they both displayed the wonderful powers for which they are celebrated. Mr. Brinley Richards performed his own arrangement of "Weber's Last Waltz." Herr Engel executed a solo on the harmonium. Mr. Hatton conducted. I refrain from particularising, the performances of the Beale party being almost everywhere the same.—A dress concert was given on Friday evening in the Corn Exchange, Hull, by the Dundee Philharmonic Society, assisted by several lady and gentleman amateur vocalists. The programme included the "First and Second Movement," and the "Minuet and Rondo" from Haydn's Seventh Symphony; the Overture to *Don Giovanni*; Trio for pianoforte, flute, and violoncello, Op. 63; Weber's and Thalberg's *Norma*, for two pianofortes. The orchestra, conducted by Mr. Spindler, was very creditable, considering they were mostly amateurs. The *Norma* duet, however, was the most successful piece of the evening, being performed in a very superior—almost faultless—manner. The vocal portion of the programme comprised "Home to our Mountains," "O, firm as oak," Wallace's new ballad, "The Bell-ringers," a Romance, by Guglielmo; "Sul campo della gloria," Balfe's "Good night, beloved," "Honour the brave!" and "Hearts of Oak," all of which were sung in a manner we have not heard surpassed by amateurs. The performance, for the benefit of the Rifle Corps, was, pecuniarily, quite a success, the free proceeds exceeding £100.

FOREIGN.

PARIS.—It is a difficult thing, now-a-days, to interrogate the *Future* without thinking of the music of M. Richard Wagner. It was at the Italian theatre that the second grand symphonic battle of this pretended musical Messiah came off. The following is the bulletin of this second action, which was not less warm than the first:—

1.—*Le Vaisseau Fantôme*, which was aground the first evening, went to pieces at the second tide. All hands and cargo lost.

2.—The fine march from *Tannhäuser*, on the contrary, assumed all the proportions of a good victory.

3.—The Pilgrimage to Rome plunges us again into the *difficult paths* mentioned in the book, paths which we have followed until the persons concerned fall, like *Tannhäuser*, *senseless*.

4.—*Le Chant des Pèlerins*, with which the overture (*Venusberg*) commences, revives our sense of hearing; more than once the tenors break forth, but more than once, also, we find ourselves on the *difficult paths* already mentioned.

5.—The story of *Tristan and Isolde* is decidedly most unprecedentedly lamentable. To make up for this *Le Saint Graal* gains upon acquaintance.

6.—Without stopping at the *Reveil Matin*, which was unable to free from the soporific fluid more than one beautiful woman, who had been sent to sleep by the story of *Tristan et Isolde*, let us make room for *La Marche des Financières* the effect of which was grandiose.

7.—Let us come at last to the pretty chorus of *L'Amour*; it will make us forget the somewhat too noisy dances of the somewhat too bacchanalian nuptials of the innocent and modest Elsa de Brabant.

8.—We were nearly forgetting the cosmopolitan melody, partaking, at one and the same time, of the French, German, and Italian schools—by the past, the present, and the Future—a melody which was tastefully sung by M. Jules Lefort, but which no one thought of encoring.

To close this summary bulletin, we will add that there was almost a sufficient number of persons present, especially when we recollect the highly excited state of public feeling. In the saloon there was the same turbulence and the same emotion as on the first evening; the dissertations and discussions were endless. M. Richard Wagner's third symphonic attack is fixed for next Wednesday.—*Le Ménestrel*.

VIENNA.—We give, through a correspondent, the translation of an acknowledgment presented by the Viennese *Schiller Verein* to Mr. Morris Moore.

SIR,—You have had the great complaisance to let Vienna enjoy your famous picture of Raphael, representing Apollo and Marsyas. While thus favouring this capital which has hastened to see this incomparable masterpiece, you added, moreover, the great kindness of making over the proceeds to the *Schiller Verein*, the fund of which is destined to carry succour to distressed poets, who bear the lyre of Apollo and the wounds of Marsyas. The committee of the *Schiller Verein* feels itself deeply touched by your kindness, and is eager to express to you its most sincere acknowledgments. Accept, Sir, the assurance of our respect, and our gratitude, with which we have the honour to subscribe ourselves,

EDWARD MUNK,*
DR. MOSENTHAL,
CARL LA ROCHE,
CH. RICK,
DR. LEOP. KOMPERT.

Vienna, Feb. 2, 1860.

A Monsieur Morris Moore.

COBLENZ.—At the fourth subscription concert of the Musical Institute, under the direction of Herr Lenz, the public had an opportunity of hearing, for the second time, Herr Maximilian Wolff, visitant from Frankfort-on-the-Maine. This gentleman had already delighted us, at the second concert of the series, by his execution of Mendelssohn's *Concerto*, and Leonard's *Fantaisie Militaire*, as well as at a concert of his own, by Spohr's *Gesangs-scene* (dramatic concerto). On the present occasion he played Beethoven's magnificent concerto, not previously heard here, and Leonard's *Souvenir de Haydn*. He has not only gained the warmest applause from the great body of the public, but been honoured by the most flattering appreciation among amateurs and professional men. He has a fair career before him. In addition to this, we heard, at the same concert, Gade's B flat major symphony, No. 4, two choral songs, for four voices and without accompaniment (Op. 100), by Mendelssohn, Cherubini's overture to *Medea*, and, in conclusion, the introduction to the third act, and the bridal chorus from R. Wagner's *Lohengrin*.

OLDENBURG.—The programme of the third subscription concert, on the 6th inst., under the direction of Herr Franzen, contained Mendelssohn's A major symphony, which was here almost unknown, and pleased vastly, the overture (Op. 124) by Beethoven and Weber's overture to *Der Freischütz*. A brilliant feature of the evening's entertainment was Herr F. Lamb's violin-playing. The pieces selected were Mendelssohn's concerto, an adagio and fugue by J. S. Bach, and a *Rondo Scherzoso* of his own. At a concert subsequently given by himself, he played a quartet by Haydn, F. Schubert's *Rondo* for piano and violin, a *Notturmo* and *Polonaise*, of his own composition, and Bazzini's *Danse des Lutins*. Herr Schutz executed, on the piano, Liszt's arrangement of the march from Wagner's *Tannhäuser*.

BRESLAU.—At the last concert given by Herr Damrosch, as all the pieces in the programme, with the exception of "Gretchen," the second movement from Liszt's *Faust Symphony*, were well known to the public, the interest was, naturally, concentrated on the said "Gretchen," which belongs to that class of programme music fostered by the concert-giver with boundless love and devotion. We, for our own part (and we by no means stand alone) cannot make up our minds to like this kind of music, although we really do our best to abandon ourselves, quite impartially and without prejudice, to the modern school of tone-painting, which is to mark a new epoch in art. The piece selected on this occasion was received by the intelligent, calm portion of the audience in solemn silence, though the manifestations from other quarters called forth some hisses. At this, Herr Liszt's party, always very pugnacious, were exceedingly wroth. We must again submit to the same stereotyped phrases, by which we are informed that so wonderful a picture is certainly not to be comprehended by profane souls, but wholly and solely by such highly-poetical natures as can plunge, with love and self-sacrifice, into the bottomless abyss of a composition of this description. We are furthermore told that the work is perfect in every respect, whether looked at in a formal, instrumental, or *rhythmiose* (!) point of view. All respect for such knock-down, oracular responses; we will patiently leave the decision to the *Future*.

* Baron Münch Bellinghausen, celebrated under the name of "Halm," as one of the first German Dramatic poets of the day, and brother of the late President of the Germanic Diet at Frankfort.

COLOGNE.—Herr Hans von Bülow, pianist to the King of Prussia, is announced to play for the first time in this city, at the second concert of the Cölnner Männergesang-Verein.

PESTH.—The most remarkable of recent manifestations at Pesth took place at a concert of M. Remenyi, a refugee who has lately returned from England, where he acquired the position of solo violinist to Her Majesty. After the first piece the public violently demanded the "Rakoczy," and such was the impression produced by the terrific performance of this national air, that the audience rose, uncovered their heads, and joined the player in thundering chorus. Nor was the emotion of M. Remenyi less than that of his hearers. Whilst standing on the stage, and in the midst of the performance, he threw away his violin, and burst into tears. Some minutes elapsed before he could resume the interrupted performance, and then, like a storm breaking out after a short lull, with renewed violence, he seized his instrument again and dashed out the exciting strain with a wild and savage beauty. The public all the while were shouting, crying, and hurrahing like spirits broke loose. Had there been arms in the hands of the people—but there are none in Hungary—that movement would have been the beginning of the revolution.

MUSIO IN BRAZIL.—(From our Correspondent).—The Opera in Rio Janeiro closed after a season of ten months, on the 5th of December. The principal vocalists, Madame Medori, Señora Mirate, Dido, and Arnaud, have left to fulfill engagements at Monte Video, Pernambuco, and Buenos Ayres, where the Emperor, Empress, and Court are sojourning. The season terminated somewhat heavily, owing probably to the monotony of the performances, and a certain cold indifference towards the public by the management. Rio is then exceedingly dull. The Theatres St. Pedro, L'Acaza, occasionally offer a representation, but the nobility being in the interior of the Brazil, the pleasures "*du monde*" devolve upon themselves.

M. Anglais* (first contra-bassist at the Opera), gave a benefit concert a little time past at the Theatre St. Pedro, at which Madame de la Grange made her last appearance in Rio. This lady has finished her engagement at the Lyrique, and happy indeed must any reasonable person be, in knowing there is peace at last in Rio, for since the arrival of Madame Medori scarce a day has passed without a controversy as to the rival merits of the two artists. But Madame de la Grange has gone. I never saw an artist more loaded with applause and presents; and I never saw so many instances of absurd taste as have been exhibited towards Madame de la Grange from the Brazilians. This lady executes wonderfully, and that is all. The world here has run away with the opinion that playing a Paganini-solo with the lungs constitutes true vocalisation. On the 23rd of December, Mr. John Cheshire (first harpist at the Opera), gave a concert at the Saloon S. Phil'enterpe, assisted by Mesdames Carlotta Melliet, Luiza Amat, and Moreno. The instrumentalists were—pianoforte, Herr Pfeiffer; Luiz Anglais, double bass; and Reichardt, flute. The novelty attracted an audience the most elegant in Rio, and Mr. Cheshire's success was great. He played Parish Alvars' *fantasia on Lucrezia Borgia*; a new one composed by himself for the occasion on *Norma* and the *Somnambula*, together with a duo for harp and contra-basso with M. Anglais. The combination of these instruments was admired, and the contra-basso of M. Anglais makes one often think of Dragonetti and Bottesini. Mademoiselle Melliet has a good voice, and sings tolerably well. She is termed here the Brazilian *prima donna*. Herr Pfeiffer played two *fantasias*, one on *Il Trovatore*, and one on the *Carnaval de Venise*. His performances were very clumsy. In the absence of Signor Grazini (of the Opera), who forgot the concert altogether, although he was to have conducted it, Madame La Contessa Speranza Maffei, a distinguished amateur in Rio, honoured Mr. Cheshire by accompanying several songs. This concert has given deserved notoriety to Mr. Cheshire. The Theatre re-opens about the 15th of March, when many novelties are anticipated.

MUSIC IN VIENNA.—The partisans of Wagner, determined to be recognised even in the streets of the town, refrained from shaving, hair cutting, small-tooth comb, nail brush, or soap-and-water; those of Liszt employed all these to a final extent; and a humorous anecdote is told of a raging Wagnerite, after hearing Liszt without prejudice, having suddenly changed his opinion concerning that great master, resolutely entering a barber's shop on his return home—having come out a partisan of Liszt, so far as smooth chin and clean hair and skin could make him—and having been seized by his own friends and pupils, as he entered his own house, and rolled in the mud until he had amassed dirt enough to make him one of themselves once more.—*Court Journal*.

* Formerly with M. Julien at Her Majesty's Theatre.

WAGNER'S TÄNNHAUSER IN VIENNA.

As is generally known, it was Hoffmann, the manager of the Thalia-Theater, who first produced *Tänhäuser* in Vienna. The work did not come out at the Imperial Opera-house until the 19th November last year. Up to the 9th January, it was performed nine times to full houses. In No. 2 of the *Wiener Recensionen*, there is an article on Wagner's music generally. This article agrees with what has often been said of Wagner in the *Niederrheinische Musik-Zeitung*, and, moreover, alludes to his affinity to Weber, Marschner, and, lastly Meyerbeer, Berlioz, and Verdi. The conclusion is very interesting:—

"If we look around us, and put the question: 'Out of what classes are the admirers of Wagner's operas recruited here in Vienna?' we find a small band of Futurists, properly so called, that is to say, adherents of Wagner's theory of reform; a few educated musicians, who fancy they perceive, in Wagner's straining after dramatic truth, a reaction against the influence of Italian music; and, furthermore, a considerable number of *mis-educated*, and a still more considerable number of *un-educated* playgoers. But what generally entices these two classes into the theatre? Why, more especially, what Donizetti, Meyerbeer, etc., have produced in their weakest moments; why, more especially, Verdi's musical monstrosities. The public of *Lohengrin* and *Tänhäuser* look forward with delight to the *Travatore*, and yearn for *Rigoletto*. Is not this a remarkable sign of the times? Does it not awake many a misgiving? Verdi passes in Italy for a 'learned' musician who has undertaken the civilising mission of naturalising the French opera with a touch of German profundity! Verdi is therefore quite seriously looked upon as a reformer in Italy, just as Richard Wagner is in Germany—we will not insult Wagner by a longer comparison. We can well distinguish artistic from rough natural qualities. But it cannot be altogether denied, that there is a certain distant relationship with the author of *Nabucco*, when we reflect that, in both cases, the plain secret of success may consist in the over-excitement of the public taste, in the over use of material means, and, lastly, in the absence of equal competitors, for Meyerbeer writes no more *Huguenots*. Composers of talent less known are scared away, rather than encouraged, by operatic managers now-a-days."

W. A. MOZART.

BY OTTO JAHN.—(FOURTH PART.)

(From the *Niederrheinische Musik-Zeitung*.)

(Continued from page 92.)

11

THE Fourth Part embraces the second half of the history of the last ten years of Mozart's life (1781—1791), the period during which his genius produced his greatest creations, which have rendered him immortal. It contains the sections from 12 to 25 of the Fourth Book, the first eleven comprising the contents of the third volume of the work. While the latter treat mostly of Mozart's material circumstances, the historical element is thrown more into the background in Book Four, since, except the account of two professional journeys—to Berlin and to Frankfort-on-the-Maine—only the moving narrative of Mozart's death and its immediate consequences belong to the biographical portion, properly so called; while the analysis of his works, on the contrary, together with the most careful accounts of their production, carrying out, &c., take up most of Volume Four, which is the thickest of all, containing 748 pages of text, 40 pages of appendix, a complete catalogue of names and facts, 16 pages of supplementary notes, and a portrait of Mozart, after a picture painted in Verona in 1770, when he was fourteen years of age.

The mere comprehensiveness of this list gives us a foretaste of the rich contents of the last volume; a cursory sketch will teach the reader what he has to expect, and what he will find carried out in a manner which, from beginning to end, attracts, fascinates, and instructs.

The first three sections (from 12 to 14 inclusive) show us Mozart as pianoforte player and composer of instrumental music. Section 12 discusses his works for the piano, the variations, rondos, fantasias, sonatas for the pianoforte alone, and with violin accompaniment, the trios, the quartets, and the quintet (in E flat), as well as the concertos. In the catalogue of the latter, pp. 51 and 52, we find the concerto for two pianos

(printed in Offenbach, by J. André, as Op. 83, *Edition faite d'après la Partition en Manuscrit*), but not with the orchestra (quartet, two oboes, two horns, two bassoons), which is not mentioned either in any part of the text.

In relation to the concertos, the author brings prominently forward services rendered by Mozart towards the combination of the orchestra and the solo instrument into one whole, as eventually, and in the received form, creating something new, and shows how the orchestra has full symphonic justice done it, not merely in the *tutti* movements, but as continually introduced into the piano part, also participating directly in it. "A art of blending all the various kinds of sounds in the orchestra, which at once proves an uncommonly fine sense, supported by the most accurate knowledge of instrumental effects, for what is harmonious." "The happy notion," the author observes further on, "in the close combination of the various instrumental resources into one whole is so completely successful, that in this particular Beethoven, who made an especial study of Mozart's pianoforte concertos, as every one who knows them at all thoroughly will easily perceive, has not, in any essential point, gone further; the higher importance of his grand pianoforte concertos has another foundation. It is true that, with Mozart, there was something more than the mere delicately-fostered sense for the appropriate mixtures of the various kinds of sounds; the invention, treatment, and distribution of the motives were conditional on the nature of the means for their manifestation; it was necessary in the first sketch that the different resources should be well considered, if they were to have justice done them in the mode in which they were carried out; even in the bud, the various motives must have been endowed with the faculty of free development under various conditions. The result is a race between different agents, the orchestra and the pianoforte—and the principal charm of these concertos rest upon the lively interworking of the opposite elements, by means of which process the separate motives, as if under an ever changing light, are grouped into a rich and brilliant picture."

It is very correctly remarked that Mozart's concertos require, "besides a clear and song-like execution, especially of the melodies, which are often greatly spun out," "the calm, steady" hand, which "causes the" roudades (*Passagen*) "to flow like oil." Nearly all his roudades depend upon the scale and the broken chords. His aim was not a number of notes (he purposely rejected runs of octaves, sixths and thirds), nor any kind of mass-like effect, but clearness and perspicuity. At any rate, the clear unfolding of the peculiarities of the piano, in contradistinction to the orchestra, was the right way to the development of technical skill on the piano."

"But the principal importance of the concertos lies in their musical purport. In their conceptions and treatment, they exhibit great dash and perfect freedom; it is clear that it was not only the greater and more important means which called forth a corresponding degree of mental activity, but that Mozart felt the more pleasure in giving free scope to his powers, because he used to perform these compositions himself. The fact of their being concertos, destined to produce an instantaneous impression on the public, explains, also, why he allowed himself more liberty here than anywhere else in the employment of strongly exciting means of expression, and it is a very characteristic trait, that he endeavours to produce this effect, not by *virtuoso*-like effects, on the piano, but by the increased charm of musical expression."

Section 13 treats at length of the violin-quartets and quintets. The author has already spoken, in Vol. III., of Mozart's relations towards Joseph Haydn, from which, as a sign of the highest respect, sprang the dedication of the first six quartets to that master. These belong to those compositions which Mozart wrote, without any immediate external cause, not to order, but for his own satisfaction. Jahn first enters on the essential elements of the quartet—as he does afterwards of the quartet generally—and on the peculiarities of these compositions of Mozart for chamber-music. Without subjecting them singly to a strict analysis, he gives us, in general touches, an excellent and characteristic account of them. It is only the C major quartet

and the G minor quintet that he discusses at any length. The difference in style between the last four quartets (especially of three of them, written for Friedrich Wilhelm II., King of Prussia) and of the first six is, also, charmingly described.

Especially welcome is all that is said concerning the quintets. We are delighted that Jahn stands up for these magnificent compositions, explains their character—which is different from the last quartets, and approximates again to the style of the first six—and describes their beauties. It is an indisputable fact that Mozart's quintets are too much neglected in the public quartet associations which nearly every town of note possesses. It is true that the signal was given by a great composer of the modern school, who always used to leave the room when one of Mozart's quintets began. This is partly true even of the quartets, for how many lovers of music are there at present who have heard—not once, perhaps, but frequently—all the ten written by Mozart? We hope, too, that the eulogy which Jahn pronounces, and which is but the echo of our own sentiments, on the grand trio on E flat major, for violin, viol., and violoncello, will direct the attention of associations for chamber-music to this gem of its kind. He justly calls it, "One of the most wonderful of Mozart's works, a genuine cabinet specimen of chamber-music." (Page 94.)

Well worthy our consideration is the analysis of the G minor quintet, containing the expression "of a passionately excited frame of mind, of grief conscious only of itself, and of a struggle of the heart with it, changing, in the finale, to the opposite mood (a gushing dithyrambus), which, however, belongs to the same nature, that is rendered with perfect fidelity and truth." Hereupon we read, at page 103.

"Involuntarily, with such psychological development, we seek the man in the artist, and who can deny that the most evident marks of Mozart's own nature are impressed on the work of Art? If, however, we tried to find a definite inducement in his immediate circumstances, for its production, we should most certainly be led astray. Mozart's circumstances were at that time (1787), generally speaking, good. He had not long returned, richly rewarded with success and money, from Prague and in the Jacquin family enjoyed the society of those who satisfied both his mind and his heart. It is true that, shortly afterwards (26th May), he lost his father, but who ever carefully weighs the letter he wrote his father on the 4th of April, at the thought of the possibility of death (III., p. 279)—at this time he was engaged on the first quintet in C major—must own that the tone of the G minor quartet could not be suggested by the thoughts of a dying father. The springs of artistic creation flow too far below the surface to be immediately called forth by every emotion in common life. It is true that the artist can give no more than what is in him, and what he has himself gone through; but even of the musician does Goethe's assertion hold good, that in a work of art there is nothing which the artist has not experienced, *only not as he has experienced it.*

"A second question now forces itself upon us: Does a piece of music which, like this one, unrolls before us a true *soul-painting*, follows the course of psychological development with the strictest consistency, and exhibits sharply and characteristically the tottering emotion of passionate sensations in the most delicate touches—does, we repeat, a piece of music like this *obey also the formulas and laws of musical construction and technique?* Without doubt, any one who chooses to disregard entirely the psychological development can show, by a purely technical analysis, how this quintet, which constrainedly obeys the conditions of musically beautiful form, by the most uncommon combination of invention and discernment, reaches a high degree of formal perfection, and whoever follows these indications will become aware that both the truth and strength of the psychological development, and the purity and beauty of the artistic form, coincide, and are one and the same in their essential manifestations."

Lastly, in this section, the author treats in a similar manner the compositions for reed-bands (*Harmonie-Musik*) and the seven symphonies which Mozart wrote in Vienna. Concerning the improvement of the orchestra by Mozart, concerning his contrapuntal art, as a free phenomenon of artistic

beauty, and concerning the union of this art with the free employment of the various kinds of sound, the author says much that is very excellent and characteristic of Mozart's genius. In the fact that the three grand symphonies in E flat major, G minor, and C major (with the fugue), were written within six weeks (from the end of June to the 10th of August, 1788), and, though equally rich and equally profound in purport, are yet *most different in their character*, Jahn justly perceives a fresh proof: "that, amidst the most manifold impressions of life, the artist's soul is always labouring and producing, while, in secret, the threads of which the work of art is woven are continually and mysteriously converging."

TO CORRESPONDENTS.

VOX ET PRÆTEREA NIHIL.—"But the fact is, that the tone of the voice in speaking, and the tune of the voice in singing, bear not the least resemblance to each other; they are formed upon principles directly opposite; the different inflections of the voice in speaking are not musical intervals—in singing they are, or should be nothing but musical intervals. If we feel the outside of the throat while speaking, and then change from speaking to singing, it will be perceived that the arrangement within which produced speaking, must be changed before we can form a musical sound. Recitatives is that species of music which bears the nearest resemblance to speaking, and speaking it is in musical sounds; but this, as far as tune is concerned, is more removed from common speaking than from singing, because the intervals are tones, semitones, &c."

NOTICE.

THE MUSICAL WORLD may be obtained direct from the Office, 28, Holles-street, by quarterly subscription of five shillings, payable in advance; or by order of any Newsvendor.

ADVERTISEMENTS are received until Three o'clock on Friday Afternoon, and must be paid for when delivered. Terms:—

Three lines (about thirty words)...	2s. 6d.
Every additional line (ten words) ..	0s. 6d.

THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 18TH, 1860.

THE death of Madame Schröder-Devrient has been recently recorded in the German newspapers. This eminent dramatic vocalist, some thirty years ago, delighted and astonished all London by her performance of Leonora in Beethoven's *Fidelio*. Such was the impression she created in the part, that old Opera-goers even now recall with enthusiastic admiration the grand effects in her acting and the special points in her singing, and do not hesitate to pronounce her one of the brightest stars that ever adorned the lyric stage. Something of the feeling, however, must be attributed to first impressions, a great originator, it may be said, of unexamined opinion, not to say prejudice; and something to the fact that Beethoven's opera was heard for the first time in London, and heard in the original language. Malibran, who succeeded Schröder-Devrient in Leonora, appeared in an English version of *Fidelio*, and the alteration of the language, it need hardly be mentioned, made a vast difference in the effect of the music, which, composed by the most conscientious and scrupulous of masters, was written with a view to illustrate every word of the drama, one of the most powerful and affecting ever submitted to the musician. *Fidelio* and Madame Schröder-Devrient had certainly an extraordinary reception. The success of the artist at that period, however, cannot be measured by a comparison with

our own times. When Madame Schröder-Devrient appeared at Drury Lane for the first time, Pasta was declining from her zenith at the Italian Opera; Sontag had just risen above the musical horizon; and Malibran, from a different point of the hemisphere, was beginning to emit a few brilliant scintillations of that light which was destined in so short time to obnubilate, if not extinguish, all contemporaneous luminaries. That, indeed, may be denominated the great operatic epoch of the age. Season after season brought new singers of celebrity to London, and from Catalani to Grisi may be traced one unbroken line of indisputable queens of song. Madame Schröder-Devrient then had some names and reputations to contend against. The sympathies of the public were either enlisted with Malibran and Sontag at the Italian Opera, or with our own Miss Stephens* and Miss Paton, on the English lyric stage; while at the oratorios and in the concert-room were heard such popular and renowned songstresses as Ronzi de Begnis, Camporese, Lalande, Pisanoni, Blasis, and other foreign *cantatrici*. Nevertheless, the great Teutonic artist, who in all probability, on the Italian stage would not have taken rank among the first singers, achieved an unparalleled success at Drury Lane, and attracted all London for an entire season. Mad. Schröder-Devrient was a singer apart from all comparisons. She possessed very superior capabilities, both vocal and histrionic. Her voice was a high soprano, powerful and sonorous, matchless in the expression of passion and strong emotions, but somewhat deficient in tenderness and suavity. Thus, in the character of *Fidelio*, not even Malibran, perhaps, gave equal force to the denouncement of Pizarro in the prison scene; while to the Governor's interrogation, "Who art thou?" the answer "I am his wife!" (almost lost, by the way, in the English translation) was transcendent in its energy and earnestness. In the last finale, too, Mad. Schröder-Devrient's voice, a real soprano, "towered" above principals, band, and chorus; and the singer never failed to send away her hearers with her last brilliant tones ringing in their ears. As an actress—a serious actress, let it be understood—her powers were of a high order. Indeed, nothing short of the rarest endowments and finest impulses could have enabled an artist to conceive and grasp a character like that of Leonora, at once so domestic and tragic, so natural and so lofty, so simple yet so sublime. Mad. Devrient's figure did not consort well with the male attire. She had too much *embonpoint*, and her walk was over-studied and conventional. Every action and movement, however, was instinct with reality, and became the requirement of the moment and the situation. She was truly absorbed in the scene, and in her abstraction seemed to forget the stage, the footlights, and the audience. What John Kemble said of Edmund Kean might, with equal truth, have been said of Mad. Schröder-Devrient—"She was terribly in earnest."

All opinion of the German singer is restricted to the character of Leonora. The name of Schröder-Devrient is associated with *Fidelio* only in this country. She may have appeared in other parts; they are not remembered, or have left but a slight impression. It is seldom a singer identifies herself with one particular character and no other. We cannot point to a second instance within our recollection. Perhaps the very success of *Fidelio* prevented the manager from trying the artist in another opera. If the theatre was

crowded nightly, any change would have been impolitic. Mad. Devrient's fame in England is limited to her impersonation of Leonora. This, however, has been sufficiently great to entitle her to a place among the most remarkable artists of her time. Malibran succeeded her, but the performance even of that most wonderful and gifted of singers did not efface the impression left by the original. With the recollection of Beethoven's *Fidelio*, the name most intimately associated is that of Schröder-Devrient.

SHALL we pause a little from the practice of burlesquing? Shall we, now that Christmas is past, duly honoured with extravaganzas, try, for a short time, whether we cannot possibly contemplate the sublime, and the beautiful, and the fanciful, otherwise than in connection with the "fast" habits of modern London?

Far from decreasing, the burlesquing ranks are strengthened by the accession of new recruits. A Mr. Burnand, of whom we never heard till last week, has fleshed his steel pen with the "*Æneid*," out of which he has extracted the episode of Dido. With much moulding and hammering, much cutting off and sticking on, he has fashioned this same episode into a burlesque for the St. James's Theatre, where Mr. Charles Young excites much laughter by the gravity with which he depicts the cares of the Carthaginian queen. Much trouble has been taken to work the old dramatic story into dramatic shape. Anna, the sister and confidant of Dido, is made the cause of the Trojan's desertion; and though it is natural enough that any gentleman should become enamoured of the lovely Miss Wyndham, yet is this misdirected passion on the part of *Æneas* wholly foreign to the scope and purpose of the tale. Classical scholars felt a creeping sensation come over their skin, when they saw Dido join the hands of the fickle *Æneas* and the treacherous Anna, thus wantonly cheating the Fates, who had decreed the foundation of imperial Rome. Had we seen Moses marry Pharaoh's daughter, and quietly ascend the throne of Egypt—had we gazed on a Drury Lane pantomime without a scene by Beverley—had we beheld Lydia Thompson dancing a sailor's hornpipe without a round of applause—had we seen a farce by Mayhew and Edwards that did not excite so much as a smile—had we joined a Christmas festivity in the Crystal Palace, in which the pudding was made of real grocery—we should not have been more amazed than we were at the sight of that unholy alliance. We are informed that Mr. Burnand is himself a classical scholar, but it does not thence follow that he shrank in sympathy with others. The shriek of our own knife across our own plate less sets our teeth on edge than that same feat performed by another.

Mr. Burnand has been somewhat severely handled for the vulgarity of his dialogue, and certainly he evinces that love of slang, which we find in very young gentlemen who wish to look older than they are in worldly experience. Assuredly there is something in the very spirit of burlesque that appeals to the sneering, *blasé*, non-enthusiastic disposing of the age—an age that prides itself above all upon the faculty of being "wide awake." A dissertation on the wanderings of *Æneas* might be erudite, but it would be slow, whereas he who makes *Æneas* familiar with cigars must at any rate be knowing.

But the world has gradually become so very knowing itself, that it is somewhat weary of the knowing faculty of others, and would have no objection to a little simplicity by way of

* Miss Stephens appeared at Drury Lane, in a version of Rossini's *Guillaume Tell*, entitled, *Hofer, the Tell of the Tyrol*, with Sinclair and H. Phillips, in May, 1850.

contrast. Mr. Burnand experiences rough treatment, not so much because he is so very much more slangy than others, but because he comes late into the market, and finds a public already sated with the species of humour to which he devotes his talents. The accomplished Talfourd, the fertile Byron, the genial Brough, are quite sufficient to supply us with burlesques in our holiday seasons, and at other periods of the year we do not greatly want the article. So completely have we been dosed with burlesques during the last dozen years, that we can anticipate the coming jokes as we foresee the practical pleasantries of the clown in a Christmas pantomime.

Something very new as far as the present generation is concerned might be effected by a thorough separation of the fanciful from the satirical elements of burlesque. The myths of classic Greece, the tales of Arabia, the legends of mediæval Europe, the fairy narratives of French Countesses, were not devised like "Gulliver's Travels," for the purpose of satirising modern vices and follies, but appealed with all gravity to a natural or artificial mirth. The chief of extravaganzas, M. Planché, is one who, of all his contemporaries, has burlesqued the least, and shown the tenderest affection for the subject he takes in hand. Why not go a step further, or rather let us say a step back in the same direction, and try if we cannot use our old stories, without the constant employment of a now stale system of anachronism. Those scenic effects and Terpsichorean episodes, which are so invaluable to the parodies of the present day, would be still more in keeping with an earnest spectacle; and to the introduction of popular airs there could be no objection, even on the part of those who abhor popular slang. The bald prose of the old fairy melodramas would probably not suit a public more lyrically trained than that of fifty years ago, and therefore let the personages, by all means, speak verse,—but verse need not be loaded with modern allusions, nor is anachronism the only source of wit. A fairy spectacle, got up in real earnest, would, at any rate, be far from those common-places of which the present public is fast becoming weary.

MR. CARLYLE, in one of his essays, rejoices in the thought that there must needs exist one "horny-eyed" man more stupid (and "horny-eyed") than all others, and with high glee pictures to himself this supremely imbecile person looking forth upon the world and forming to himself "some theory of this universe"—an occupation, by the way, in which not a few reputed sages have displayed their folly in the most eminent manner. To discover this biggest fool in all creation would be a difficult and decidedly unprofitable task, but we are not quite sure that there would not be some advantage in establishing, by common consent of the sagacious, certain classifications in the various forms of art, so that it might be said absolutely—this is very nearly, that is quite the lowest branch of painting, sculpture, architecture, literature, or music. Everyone, however, will admit that, among pictures, only a very humble rank can be allotted to tavern signs; that the Scotchman outside a tobacconist's shop must be classed with the inferior productions of statuary; that nothing can be much lower than the architecture of the pig-stye; and that in literature, it is impossible to sink beneath the level of the criticisms in the *Entr'acte*. We proceed to inquire whether in music there is anything that can be assimilated to the tavern sign, the sculptured Scotchman, the pig-stye, and the articles in the *Entr'acte*. Is it the cornet solo of an omnibus conductor? No; for

that, written down, or the impossibility of writing it down being demonstrated, could be proved not to be music at all. Is it the tinkling of a musical box? No; for that belongs to the domain, not of art, but of machinery, and wanting expression,—which in the arts means life—is to music precisely what photography is to painting. What then in the name of the plump little angels who held the music while St. Cecilia played the violoncello, can it be? *

Literature, and every form of art, whether or not they have "progressed" in the present century, have at all events undergone an extraordinary development. Readers, and amateurs of all kinds, have increased and multiplied, and those who have ears and hear not, those who have hearing and understand not, have to be provided for as well as their more educated brethren. Hence, whilst the best books and finest music obtain more students and admirers now than at any former period, there is also an unprecedented large demand for literary and musical rubbish, which may be and is shot with success into a variety of cheap publications and concert rooms; and it appears to us that *bad* music has been steadily deteriorating for the last fifteen years. It may be objected to us, that we should not take cognizance of that which is uniformly bad,—in other words, that the execrable in art does not lie within our jurisdiction. But if, as a high authority has said, critics are the police of literature, surely they may regard themselves as to some extent the constables of art, and, that being admitted, we know of more than one composer, or "arranger," whom we have every right to take in charge and expose in the pillory, and more than one kind of music which deserves nothing short of interdiction and outlawry.

Once upon a time, before the establishment of casinos, before the middle classes were in the habit of going to the Opera—and, therefore, before the reign of the operatic fantasia—though a great deal of disagreeable music may have been published, there were no utterly objectionable musical forms. The least estimable kind of composition must have been dance music, which does not appeal to the heart so much as the heels, and which still maintains its modest position at the bottom of the musical ladder. Strauss, Lanner and Jullien, however, in their way men of genius, and who in sixteen bars have expressed, infinitely more on the subject of waltzing than Byron was able to do in a long poem, gave a temporary interest to the particular kind of dance-music in which they excelled, and even founded a school of waltz-writers—now apparently extinct. The Puritans, in proscribing music, chiefly objected to it that it led to dancing, which, according to Prynne, was "for the most part attended with many amorous smiles, wanton compliments, scurrilous songs and sonnets, and ridiculous love-pranks," and which "served no necessary use, no profitable, laudable, or pious end at all, but issued only from the inbred pravity, vanity, wantonness, incontinency, pride, profaneness, or madness of men's depraved natures." If Strauss had published his waltzes in England, in the time of the Puritans, he would have convulsed society, and would probably have been beheaded. Fortunately for him he lived in the nineteenth century, and in Vienna, which is not a puritanical city at all.

In the meanwhile the operatic fantasia had been much cultivated by composers of ability, but chiefly by composers who, not satisfied with having no ideas of their own, could

* *Vide* the St. Cecilia by Domenechino in the Louvre. In the face of one of the angels the pleasant features of Mr. Buckstone are foreshadowed.

not take those of their betters without wantonly disfiguring them.

Then the writers of dance music, tired of inventing or combining tunes "monotonous as the songs of slaves," determined to imitate the distorters of operatic melody, and even to go beyond them. They appropriated the most beautiful, and, therefore, in the great majority of instances, the most unsuitable airs they could find, and subjected them to the Procrustean operation, with this difference, however, that the humane Procrustes only chopped off the tops and toes of his victims or stretched them out a little where they were not quite long enough, whereas the dance composers often cut a tune, if necessary, in two, and take the middle. However, we are not going to write an article against them; we would as soon think of hissing an Ethiopian Serenader. But we wanted to discover the lowest thing that had ever been done in music, and we believe we have pointed it out.

THE ROYAL LONDON YACHT CLUB.—On Monday evening the annual ball of the Royal London Yacht Club was celebrated at Willis's Rooms, St. James's. About 500 ladies and gentlemen attended, and the scene was of a most animated character. After supper the chair was taken by the popular commodore of the club—Andrew Arcedeckne, Esq., who gave the toasts with becoming facetiousness, and who, in proposing the "Health of the Ladies," was especially successful. Mr. Sheridan Markwell proposed the commodore's health. He informed the company Mr. Arcedeckne had only just returned from Madeira, expressly to be present at the ball; that he had been, and still was, a staunch supporter of the club; also that amongst the members he had introduced, special and honourable mention might be made of Captains McClintock, Hobson, Allan Young (present), Commander Pym, Arctic celebrities, and also Mr. Cornelius Grinnell. Mr. Markwell wound up by informing the company that Captain McClintock had given the name of Arcedeckne to an island he had discovered in the locality of the magnetic pole. Dancing was kept up till the morning had far advanced. The general arrangements, under the ball committee, left nothing to be desired. Mr. T. Broadwood is the vice-commodore, and M. Eagle the treasurer.

THE WEST MIDDLESEX RIFLE CORPS AND THEIR AMATEUR BAND.—(From a Member of the Corps).—The members of this corps have displayed an energy and common sense highly creditable, and worthy of imitation by all other rifle corps. It appears that the members were extremely desirous of having a first-rate band, and considered that as they included in their ranks the leading clergymen, medical men, lawyers, and tradesmen of Marylebone and other districts, they had a right to have one, but their captain, Lord Radstock, whose admirable management of all matters connected with the corps, combined with an evident desire to aid the movement, has frequently been evinced, judged that the money already collected could not be spent on such an object. What then was to be done? Some of the corps had small professional bands, others only buglers, while a few had regimental fifes and drums. Mr. J. Day, however, proprietor of the refectory at "Lord's," had, for the last three years, assembled an amateur brass band of unusual pretensions. Mr. Day is an able musician, and as an amateur cornet player stands in high esteem; added to this his coadjutor, Mr. Mitchell, has skilfully arranged a vast selection of popular music, suitable for the purpose, and to which, with his two sons, gives efficient support to Mr. Day. Upwards of twenty other gentlemen and tradesmen efficiently back the above-mentioned, and from constant practice under Mr. Day's direction, considerable progress has been made. The members of this band offered their services to the Rifle Corps; and, after performing two or three times before the council, as well as before a committee specially appointed for the purpose, it was unanimously decided that the offer should be accepted, and a subscription set on foot. The subscription was so readily responded to that matters were concluded on the night after the proposal. The only condition made by Mr. Day, representing the amateurs—was, that he should have a professional drummer and ophicleide player. Several gentlemen have since been induced by the corps to join the band, among whom is Mr. Hermann Lang, long known in amateur circles as the friendly rival of Mr. Henry Tatham for the Amateur Championship of the Cornet, and who will share the solo parts with Mr. Day.

ST. MARTIN'S HALL.

The performance of M. Gounod's "Grand Mass in G," composed for the celebration of St. Cecilia's day, and Beethoven's "Choral Symphony," attracted a large assemblage of amateurs on Wednesday evening to St. Martin's Hall. Curiosity, no less than admiration, exercised its influence on this occasion. M. Gounod's Mass had been loudly vaunted by the Parisian press, and the English public were willing to endorse the continental judgment, if they could do so conscientiously. The "Mass in G," however, was not entirely unknown here. Two pieces had been introduced into one of Mr. Hullah's concerts some years since, in an incomplete form, certainly; but those who heard them, arguing naturally that Mr. Hullah would select the most effective parts for performance, had already ventured to pronounce an opinion on the whole. The Mass was received with but little applause on Wednesday evening. The audience could not have been more attentive, the band and singers more zealous and painstaking. In no part of the work, however, was the slightest degree of enthusiasm manifested. A few applauded, occasionally, but the impression at the end—if the word, indeed, may be used—amounted to the utmost indifference. M. Gounod's Mass does not possess qualities to render it popular. The "Agnus Dei" is the most satisfactory piece in conception and treatment; the "Sanctus" begins well and ends indifferently; the "Gloria in Excelsis" is feeble in idea and in the working out; and the "Kyrie Eleison" and "Credo" present few attractions in a musical light. M. Gounod is fond of devices; but he attains nothing new in his search after novelty. He is apparently as addicted to climaxes as Signor Verdi himself, and the crescendo in the "Sanctus" bears a strong resemblance to the boisterous displays in certain finales of *Ernani*, *Il Trovatore*, and *Nabucco*, &c.

The principal solo singers were Miss Banks, Mr. Wilbye Cooper, and Mr. Thomas, and the choir was composed of Mr. Hullah's First Upper Singing School.

The "Choral Symphony" did not go quite so well as on former occasions, but elicited more enthusiasm than ever.

VOCAL ASSOCIATION.

The first concert of the fifth season was given on Wednesday evening at St. James's Hall, which must have taken some of the subscribers by surprise. No prospectus had been issued; scarcely an announcement of the opening night had been made previously; and, to crown all, the performance was fixed for the same evening as Mr. Hullah's concert, when M. Gounod's "Mass" and Beethoven's "Choral Symphony" were given. This proves either that there was remissness on the part of the management, or that the Vocal Association takes up a new ground altogether, and, having a sufficient amount of subscribers, and relying on its *prestige*, is not anxious to conciliate the public. For the reason that no prospectus has been published, we cannot speculate as to the intentions of the Association, or what they are about to do this season. A notice of the first concert must serve all who are interested in its progress to draw conclusions therefrom as to the likelihood of its future prosperity. We may state at the outset, that the choir is considerably improved and much strengthened, a fact worth the best worded prospectus ever written.

The principal piece was Mendelssohn's hymn, "Hear my prayer," a work, though brief, sufficiently difficult to test the capabilities of any choral band. It was throughout well and steadily sung and loudly applauded. Middle. Euphrosyne Parepa sang the solos with remarkable effect. The other performances by the choir were part-song (Mr. Henry Smart), "From the heights celestial streaming;" part-song (Mr. Francesco Berger), "Night, lovely night;" cradle-song (Mr. Henry Smart), "Lullaby;" part-song (Mendelssohn), "In the forest;" hunting-song (Mr. Benedict), "Rise, sleep no more;" part-song (Mr. H. H. Pierson), "Ye mariners of England;" serenade (arranged by Sir Henry Bishop), "O! by rivers;" and the National Anthem. Mr. Henry Smart's two part-songs were given for the first time, and loudly applauded. Both are admirable specimens of the composer's talent in this kind of choral writing, the "Lullaby" especially

being of quaint grace and beauty. Mr. Berger's part-song, also a novelty, was encored and repeated; as was likewise Mr. Benedict's hunting-song, a highly spirited and characteristic composition.

Mdlle. Parepa more than confirmed the impression she created in Mendelssohn's Hymn, by her singing of the "Shadow Song" from *Dinorah*, and the "Laughing Song" from Auber's *Manon Lescaut*. She was loudly encored in both.

Mr. Benedict conducted with his usual skill. The second concert is announced for Wednesday, March 7.

SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS.

ON Thursday evening last, the first trial of musical compositions, in connection with this society, took place at the Architectural Gallery, Conduit-street, when the following programme was given by the members of "The Arion," under the direction of Mr. Alfred Gilbert:—

Cantata for eight voices	"Jehovah, Lord God."	Spohr.
22nd Psalm for eight voices	...	Mendelssohn.
Motett, Salve Regina	...	Hauptmann.
And two new-part songs, arranged from Mendelssohn, (first time.)		

The "Arion," is, we understand, a society forming for the performance of music for two choirs, cantatas, &c., without orchestra, and rarely heard in our concert-rooms. Of such music there is a large collection, and the study of it will open out a large field for the "Arion." We heartily wish success to the undertaking.

HER MAJESTY'S THEATRE.—We are informed that Mr. E. T. Smith has taken this theatre, and intends opening it with Italian Opera on Easter Monday.

SIG. and MAD. GASSIER, after fulfilling a brilliant engagement in the United States and the Havanna, are expected to return to England in the month of March.

BERLIN.—Liszt has been appointed conductor to the Royal Opera! We should like to know if three are not enough! Meyerbeer, Dorn, and Taubert.

The rival music conservatoriums in Berlin (Kullack's and Sterne's) have issued their new circulars. Both promise a thoroughly artistic education for about twelve pounds per annum. Note this fact, Mr. Gimson, of No. 4, Tenterden-street.

MONDAY EVENING CONCERTS, MYDDLETON HALL.—The second of the series of four concerts took place on Monday evening last. The artists were Miss Messent, Miss Paget, and Miss Fanny Reeves, Mr. Allan Irving, Elliot Galer, and D. F. Davis, harpist, who made his first appearance in London, and with complete success. Mr. Frank Mori conducted. The most successful pieces of the evening were the "Miserere," from *Il Trovatore*, executed by Miss Reeves and Mr. Galer; the chorus by the Vocal Quartette Union (encored); "Tis best to be off with the old love," sung with considerable humour by Miss Reeves (encored). Mr. Elliot Galer was particularly successful in each of his songs, especially a new one, "Under the linden tree," by M. Lutz, which narrowly escaped a double encore.

DEATH OF MR. HENRY FARRER.—We read in American papers of the death of Mr. Henry Farrer. Mr. Farrer was lessee and manager of the Brighton Theatre for three or four seasons, and under his management, theatricals, which had long languished in Brighton, flourished. Unfortunately, although Mr. Farrer's early managerial career in Brighton was highly creditable to him, he was led away by the success that attended his exertions, and launched out into extravagancies in private life. At last he was beset by the myrmidons of the law, and escaped from an attic window of the Brighton Theatre. Mr. Farrer followed well in his father's steps. All who have seen his Grandfather Whitehead or his Sir Peter Teazle can vouch for this. He was good as a melo-dramatic actor—to wit, in the *Corsican Brothers*; but he was not a tragedian, and here he failed. He thought he could do everything well, but it was not so.

THE WINDSOR ASSOCIATION (Windsor), for the protection of persons and property against thieves and felons, held their Forty-sixth Annual Meeting at the Castle Hotel, on Wednesday, February 1st, the Mayor in the chair, supported by the ex-Mayor, the Treasurer, Solicitor to the Society, &c. There was a large gathering of the members, who

did ample justice to the excellent dinner provided by Mr. Sherrieff. The accounts of the Society were stated as being in a very flourishing condition, and after the routine business of the meeting had been transacted, the usual loyal and patriotic toasts were given, as well as the healths of the mayor and corporation, the vicar and clergy, the treasurer, the vice-chairman and committee, &c. Several very good speeches were made, and the proceedings of the evening were very agreeably interspersed with a selection of glees, madrigals, ballads, and songs, by Messrs. Marriott, Dyson, and Lambert, Mr. Pearson presiding at the pianoforte. The musical part of the entertainment passed off very successfully, giving universal satisfaction, and reflecting great credit on all concerned, and particularly on Mr. Dyson, who officiated as conductor.

MOZART—CHILD AND MAN.

(Continued from page 823, Vol. 37.)

No. 71.

L. Mozart to his Wife.

Rome, June 30th, 1770.

HAVE we performed before the King of Naples? No, we have not. We have not yet got beyond being saluted by the Queen each time she has perceived us. However, the Queen can do nothing for us, and it is easier to tell you than to write you a description of his Neapolitan Majesty. But you can easily imagine how these sort of things are managed at court. The young violinist Lamotte, who is in the service of the Empress, and who has been travelling in Italy by her orders and at her expense, had been a long time in Naples, and extended his stay three weeks longer, kept in a state of suspense, as he had been led to hope the King and Queen would ask to see him. Of course nothing came of this. I have a hundred amusing stories to tell you of this court; and I will show you also a picture of the King. I have yet not been able to see any one here. I did not tell you the reason why in my first letter, but as things are assuming a better aspect now, I will do so. You know that two horses and one postillion make three brutes. At the last stage before Rome, the postillion whipped the horse harnessed to the shaft, and who consequently supports the *sedio*. The horse fell rolling in the sand and dust, and fell violently on one side, dragging with him the front part of the *sedio*, which has only two wheels. I held Wolfgang by one hand, so that he did not fall out of the carriage, but the shock dragged me down, and my right leg, which was caught in the iron fastenings of the apron of the carriage, was torn for about the length of my finger to the bone.

72.

The Same to the Same.

Rome, July 4th, 1770.

To-morrow we are going to dine with the Cardinal Pallavicini; the day after with the Baron de Sainte Odile, Ambassador of Tuscany. We are to learn to-morrow a piece of news that will greatly astonish you. The Cardinal Pallavicini has received orders to remit to Wolfgang an order from the Pope with the diploma. Do not say anything about this yet. If the news prove true I will let you know soon. The last time we were at the Cardinal's, he said several times in speaking to Wolfgang, *Signor Cavaliere*, we thought it was a joke. Wolfgang has grown very much since he has been in Naples.

73.

The Same to the Same.

Rome, July 7th, 1770.

What I wrote to you the other day about the order† is true. It is the same order as that which was bestowed on Gluck; in the papers appertaining to it the words written are, *Te creamus aurata militiæ Equitem*. And he must wear the beautiful gold cross that he has had presented him; you can imagine how I laugh each time I hear him called the *Signor Cavaliere*. We are to have an audience of the Pope to-morrow on account of this.

P.S. de Wolfgang.—*Cara Sorella mia*, I was agreeably surprised to see that you can compose so well, your air is really very fine; try often to do the same kind of thing; send me soon the six minuets of Haydn. *Mademoiselle*, I have the honour to be your very humble servant and brother—Chevalier de Mozart.—Addio.

* Francois Lamotte, born at Vienna, in 1751. Acquired while very young a high reputation. He died in Holland in 1781.

† Mozart only wore the Order of the "Cross of the Golden Spur," and which gave him the right to call himself the Chevalier de Mozart, (as Gluck called himself the Chevalier de Gluck) in his younger days, in the imperial towns and in his journey to Paris, by the express orders of his father, in 1770. Mozart was fourteen years old.

(To be continued.)

ADVERTISEMENT.

MEYERBEER'S DINORAH AND STERDALE
BENNETT'S MAY QUEEN, are sung nightly at the CANTERBURY HALL CONCERTS. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

THE BAY OF DUBLIN QUADRILLES, on Irish Melodies by Wellington Guernsey, as performed by the bands of the Coldstream Guards, Royal Artillery, &c., has become one of the most popular of the day. Price 3s. Beware of spurious imitations. London: Brewer and Co.

TO VOLUNTEER RIFLE CORPS.—Boosey and Sons military band instruments, reed and brass, as well as bugles, drums and fifes, have been used and approved of by almost every regiment in the service, at home and abroad. Those regiments that contemplate the formation of a band, are invited to apply to the firm, who will be happy to recommend them competent bandmasters, and render any further assistance that may be required.—Boosey and Sons, Holles-street, London.

BOOSEY AND SONS' NEW CATALOGUES.

Boosey and Sons beg to announce that they have just published a New and General Catalogue of their Publications; also, a New Non-Copyright Catalogue, and a Catalogue of Cheap Editions and Bound Works. These Catalogues, with Boosey and Sons' new Prospectus of Trade Terms, will enable the Trade and Profession to see at a glance the discount allowed on all Messrs. Boosey's publications. Holles-street, 20 Jan., 1860.

MUSICAL DIRECTORY, REGISTER & ALMANAC

FOR 1860.—Contents: Almanac with musical data; list of musical societies throughout the kingdom; musical transactions of the past year; names and addresses of professors, music-sellers and instrument makers; and list of music published between the 30th November, 1858, and 30th November, 1859. Price 1s. 6d.; per post, 1s. 8d. Publishers: Rudall, Rose, Carte and Co., 29, Charing Cross, S.W.; and Keith, Prowse and Co., 45, Cheapside, E.C.

FERRARI'S WORK ON THE VOICE AND SINGING

price 8s., may be had at his residence, Devonshire-lobge, Portland-road Portland-place, and at all the principal music-sellers.

"Of all the treatises on the cultivation of the voice that have appeared for many years, it is the most sensible, concise, and useful."—*Daily News*.
"There is more sense in this work than we find in nine out of ten publications of a similar kind."—*Athenaeum*.

"Hero is a really sensible work."—*Musical World*.

The entire Stock of Messrs. G. Trimby and Co., Musical Instrument Dealers, of Queen-street, Cheapside.

MESSRS. PUTTICK and SIMPSON, Auctioneers of Musical and Literary Property, will sell by Auction, at the new and very spacious premises, 47, Leicester-square, W.C. (formerly the Western Literary Institution), on Thursday, March the 1st, and following day, the Extensive and Valuable Stock of Messrs. G. TRIMBEY and CO. (who are relinquishing the miscellaneous business, for manufacturing only), comprising a large and well-selected Stock of every requisite for a Musical Instrument Seller (especially the Country Trade) several gross of Violins, Violoncellos and Double Basses. Bows, Guitars, 57 Musical Boxes, 36 Bell and other Metronomes, near 2 gross of Besson's and other Accordions and Concertinas, a good assortment of Brass Instruments, Cornopeans, and Sax Horns, by Curtois, &c.; Flutes, Pipes, Flageolets, Clarinets, Desks, Canterbury Stools, Instruction Books, various fittings and miscellaneous stock, useful to the Manufacturer and the Dealer, 4 Harmoniums by Alexandre, &c., several Pianofortes by the best makers, &c. Catalogues on receipt of two stamps.

W. VINCENT WALLACE.—CZERNY, ETUDE de la VELOCITE. Edited, with additional matter, by W. VINCENT WALLACE. Together with Czerny's last additions and Hamilton's notes. 23rd edition, in two books, each 6s.; or complete in one, 10s. 6d. N.B.—Purchasers should be particular in ordering Vincent Wallace's edition.

W. VINCENT WALLACE.—CZERNY'S 101 STUDIES. Edited with additional matter, by W. VINCENT WALLACE. Together with Czerny's last additions and Hamilton's notes. 24th edition, in two books, each 4s.; or complete in one, 8s. N.B.—Purchasers should be particular in ordering Vincent Wallace's edition.

TWO-HUNDRED and FORTY-SIXTH EDITION of HAMILTON'S MODERN INSTRUCTIONS for the PIANOFORTE, enlarged and fingered by Czerny; a Sacred Song and two Anthems, large music folio, price only 4s. "The varietal child may learn from this book."—*Berwick Warrier*. "This work introduces the noble science to young minds by a much less difficult medium than the instruction books of old did."—*Vide Dispatch*. "This book is so clear that an infant can understand it—a feature very desirable to teachers."—*Vide Musical Gazette*, No. 1. For the country and the colonies this work has not its equal. London: ROBERT COCKS and CO., 6, New Burlington-street, publishers to the Queen; and all Music-sellers and Booksellers.

POPULAR JUVENILE MUSIC.

PIANOFORTE RECREATIONS FOR JUVENILE PERFORMERS.

Price One Shilling each number.

FIRST SERIES—"SATANELLA."

- | | |
|------------------------|--------------------------------|
| 1. The Power of Love. | 3. Our hearts are not our own. |
| 2. The Slaves' Chorus. | 4. Oh would she but name. |

SECOND SERIES—"DINORAH."

- | | |
|--------------------|--------------------------|
| 1. The Shadow Air. | 3. Fanciulle (canzonet). |
| 2. Santa Maria. | 4. Hunting Song. |

THIRD SERIES—"MARTHA."

- | | |
|-------------------------|-------------------------|
| 1. M' appar tutt' amor. | 3. Servants' Chorus. |
| 2. Drinking Song. | 4. Finale to First Act. |

FOURTH SERIES—CHRISTY'S MINSTRELS.

- | | |
|--|----------------------------|
| 1. Beautiful Star, and Ring de Banjo. | 4. Nelly Gray. |
| 2. Good News from Home. | 5. Hard Times. |
| 3. We are coming Sister Mary, and Wait for the Waggon. | 6. I'm off to Charlestown. |

FIFTH SERIES—DANCE MUSIC.

- | | |
|----------------------|-------------------------|
| 1. Mand Valse. | 3. Satanelle Quadrille. |
| 2. Königsberg Polka. | 4. Pantomime Galop. |

Boosey and Sons, Holles-street.

BOOSEY'S PART-SONG MISCELLANY: a Collection of Original Compositions by celebrated composers. Price Fourpence each number:—

No.	Part-Song	Poetry by	Music by
No. 1.	"Welcome, Heavenly Peace"	Charles Mackay	Frank Mori.
2.	"The Bud is on the Bough"	Frances Bennoch	Frank Mori.
3.	"And were they not the Happy Days"	Charles Mackay	Frank Mori.
4.	"Beauty is Dead"	Charles Swain	Frank Mori.
5.	"Who shall be Fairest"	Charles Mackay	Frank Mori.
6.	"O spare my tender Flowers"	Charles Mackay	Frank Mori.
7.	"Ripe Strawberries"	W. S. Passmore	J. L. Hatton.
8.	"Smile, O Heaven! upon the Day"	E. Falconer	M. W. Balfe.
9.	"Sancta Maria"	H. F. Chorley	Meyerbeer.
10.	"A Legend of the Rhine"	Uhland	Henry Smart.
11.	"The Hostess's Daughter"	E. M. S.	Henry Smart.
12.	"The Rover"	J. Ellison	Dr. Pech.
13.	"The Three Wishes"		

To be continued.

The above are supplied to the Profession and Societies at the rate of 13s at 12 at 3d, each, or 50 copies at 2d. each. Any number post-free for 4d.

Boosey and Sons, Holles-street, London.

LAURENT'S UNRIVALLED WALTZES.

* * The average sale of the following Waltzes is from 4,000 to 20,000 each set.

	s. d.
Sicilian Vespers Waltz (Illustrated in colours) ..	4 0
Donna Julia Waltz	4 0
Beloved Star Waltz (on "Thou art so near" by Reichardt) ..	4 0
Dinorah Waltz	4 0
Satanelle Waltz	4 0
Lord Lovell's Waltz (Illustrated) ..	3 0
Christy's Minstrels' Waltz	3 0
Summer Bloom Waltz	3 0

BOOSEY & SONS' Musical Library, 24 & 25, Holles-street

DONALD DUNCAN'S

PURE SCOTCH MALT WHISKIES,

ARE CHEAPER, MORE WHOLESOME, AND FAR SUPERIOR TO THE FINEST FRENCH BRANDY.

ROYAL BALMORAL, a very fine, mild, and mellow spirit .. 15s. per Gallon.
THE PRINCE'S USQUEBAUGH, a much admired and .. 18s. Do.
delicious spirit
DONALD DUNCAN'S Celebrated Registered DD. Whiskey .. 20s. Do.
of extraordinary quality and age
Two gallons of either of the above sent to any part, or sample forwarded for 12 postage stamps. Terms cash. 4, Burleigh-street, Strand, W.C.

NEW PIANOFORTE MUSIC

BY

ADOLPH GOLLMICK.

	s. d.		s. d.
Vive la Danse, Valse...	3 0	Bellona, Fest March ...	3 0
Belinda, Nocturne ...	3 0	Azelia	3 0
Jeu d' Esprit, Caprice	3 0	Pauline, Mazurka de	
		Salon	3 0

BOOSEY & SONS, 24 and 28, Holles-street, London.

DANCE MUSIC BY FREDERIC PERRY.

	s. d.		s. d.
The St. Andrew's Quadrille, dedicated to		Miss Barron	3 0
The Wardour Mazurka		Lord Arundell	4 0
The Vancouver Quadrille		T. B. Chitty, Esq.	3 0
The Valentin Polka		George Griffiths, Esq.	3 0
The Augusta Mazurka		Miss C. A. Thistlewayte	2 6
The Avondale Schottische		Miss Barron	2 0
The Helena Polkas		The Misses Northey	3 0
The Pauline Valse		The Misses Warner	3 0
The Castellan Polka		Miss Fanny Hutchinson	2 0
The Cotham Polka		Miss Mary Lorymer	2 0
The Promenade Polkas		Miss Kirwan	2 0
The Salopian Quadrilles		Miss Brown	3 0

Addison, Hollier and Lucas, 210, Regent-street, London.

JUST PUBLISHED.—Eight Ballads by Adolfo Ferrari,

- price 2s. each:—
 No. 1. "SWEET DAYS OF YOUTH."
 2. "LONG YEARS OF CARE."
 3. "WHEN MID THE FESTIVE SCENES WE MEET."
 4. "BREAK NOT BY HEEDLESS WORD THE SPELL," for contralto or barytone.
 5. "SWEET HOPE."
 6. "REMEMBRANCE."
 7. "GRATITUDE."
 8. "I LOVE THE OAK," for contralto or barytone.

London: Duncan Davison and Co., 244, Regent-street, W.,
Where may be obtained

Two Chamber Trios for soprano, mezzo-soprano, and contralto: "Come sisters, let us dance and sing," 2s. 6d. "Come, fairies, come, the stars shine bright," 2s. 6d. Three Italian Songs: "Vieni, Vieni," serenade, 2s.; "L'onda che mormora," romance, 2s. 6d.; "Ah, se placer mi vuoi," romance, 2s.

"These ballads are beautiful compositions, thoroughly English in their style and character. The words, always selected with literary taste, are set to music with the utmost attention, not only to sentiment and expression, but to all the niceties of accent and of prosody."

"The two trios, which are for female voices, and calculated for the accomplished lady-singers who are now found in every social circle, are among the most attractive drawing-room music that we have heard for a long time."—*Spectator*.

CHARLES LUDERS' COMPOSITIONS.

FOR THE PIANOFORTE.

	s. d.
SIX ROMANCES ANGLAISES, Op. 27	6 0
LA CAPRICIEUSE, Grand Valse, Op. 31	3 0
LA DANSE DES SORCIERES, Op. 33	3 0
GALOP, Composé pour le Roi de Prusse, Op. 34	3 0
LA TARENTELE, Op. 41 (Dedicated to Ferdinand Praeger)	3 0
LE CORSAIRE, Op. 42, Mélodie historique (Dedicated to Edouard Roeckel)	3 0

VOICE AND PIANOFORTE.

L'EMIGRE IRLANDAIS, Ballad, translated from the English poem of Lady Dufferin by the Chevalier de Chatelain. Sung by Miss Dolby .. 3 0

LONDON: DUNCAN DAVISON, 244, REGENT-STREET.

Published this Day. Price 2s. 6d.

AN EASY AND POPULAR EDITION OF

"O TENDER SHADOW,"
SONG,
FROM MEYERBEER'S DINORAH.

Adapted for the use of amateurs unable to accomplish all the passages in the original edition, by M. Jules de Gilmès. With English and Italian words, price 2s. 6d.

Boosey and Sons, Holles-street.

Lately published,

THREE NEW SONGS

BY

EMILE BERGER.

Price 2s. each.

SWIFTER THAN THE SWALLOWS' FLIGHT.
 YOU CHIDE ME FOR LOVING.
 WHY DON'T HE TELL ME SO.

From the *Daily News*.

"M. Emile Berger is evidently a composer of merit. His melodies are flowing, graceful, and embellished by musician-like accompaniments."

Boosey and Sons, Holles-street.

In Cloth Boards, price 8s.

A COMPLETE EDITION OF

GLUCK'S OPERA,
IPHIGENIA IN TAURIS,

FOR

VOICE AND PIANOFORTE,
WITH ENGLISH AND FRENCH WORDS.

Boosey and Sons, Holles-street.

REICHARDT'S
CELEBRATED SONG,
"THOU ART SO NEAR AND YET SO FAR."

Sung with immense success by the Composer,

Price 3s.

Also arranged for the Pianoforte, by

JOSEPH ASCHER,

Price 3s.

And arranged as a Valse—"Beloved Star," by

LAURENT,

Price 4s.

BOOSEY & SONS, Holles-street.

THE JUVENILE PIANOFORTE ALBUM. reduced
price 3s. 6d., handsomely bound with two coloured illustrations, containing:—

SHADOW AIR	from	DINORAH.
SANTA MARIA	"	DINORAH.
POWER OF LOVE	"	SATANELLA.
SLAVE CHORUS	"	SATANELLA.
AIR	"	MARTHA.
BEAUTIFUL STAR	"	(CHRISTY'S).
RING DE BANJO	"	(CHRISTY'S).
KONIGSBERG POLKA	"	LAURENT.
MAUD VALSE	"	DUCHESNE.
VIOLET MAZURKA	"	(COMPLETE).
SATANELLA QUADRILLES	"	(COMPLETE).

All arranged for the youngest performers on the Pianoforte.

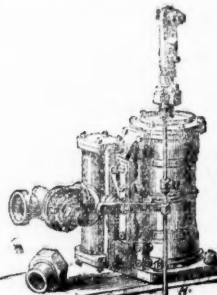
BOOSEY & SONS, Holles-street.

Second Edition, Folio, pp. 40, stitched. Price, complete, 7s. 6d.

R. R. ROSS'S Useful Morning and Evening Full
 Service in F, for four voices, with organ accompaniment. Separately,
 Te Deum and Jubilate, 3s.; Magnificat and Nunc Dimittis, 3s. London:
 J. A. Novello.

HYDRAULIC ORGAN & HARMONIUM
BLOWER, &c.

JOY'S PATENTS, 1856 & 1859.



CAN be applied to blow the
 bellows of Organs and Harmoniums
 wherever water at a pressure can be obtained.
 For price and particulars of Organ Blower
 apply to CARRETT, MARSHALL, and CO.,
 Sun Foundry, Leeds, sole authorised makers
 and agents, or to DAVID JOY, Patentee,
 Leeds.

Ditto of Harmonium Blower, apply to
 BOOSEY and SONS, Holles-street, London,
 sole agents

Organ Builders supplied on liberal terms

NEW SONGS

PUBLISHED BY

MESSRS. DUNCAN DAVISON & CO.

"OH! TAKE ME TO THY HEART AGAIN!"

Poetry by JESSICA RANKIN.

Composed by M. W. BALFE.

Price 2s.

Oh! take me to thy heart again!
 I never more will grieve thee;
 All joys are fled and hope is dead
 If I indeed must leave thee.
 Forgive the wild and angry words
 This wayward heart hath spoken;
 I did not dream those cherished chords
 So lightly could be broken.

Oh! take me to thy heart again.

I think how very sad and lone
 This life would be without thee;
 For all the joys my heart hath known
 Are closely twined around thee.
 Oh! teach me to subdue the pride
 That wounded thee so blindly;
 And be once more the gentle guide
 Who smiled on me so kindly.

Then take me to thy heart again.

"THE SULIOTE WAR SONG,"

Sung by Mr. SANTLEY.

Composed by BRINLEY RICHARDS.

Price 3s.

Rouse ye Palikari,
 Men of Suliote, rouse ye,
 See on yonder mountain's brow,
 Glows the beacon light!
 Warlike songs are singing,—
 While the trumpets ringing—
 Call the valiant Palikari,
 To the coming fight.

What though foes surround us,
 Though their chains have bound us,
 We will live as freemen live,
 Or die as warriors die.
 Come with weapons gleaming—
 Come with banners streaming,
 Raise your glorious battle cry,
 Suliote shall be free.

"SYMPATHY,"

POETRY BY ELLIS BELL,

COMPOSED BY E. AGUILAR,

Price 2s.

There should be no despair for you,
 While nightly stars are burning;
 While evening pours its silent dew,
 And sunshine gilds the morning.

There should be no despair, though tears
 May flow down like a river:
 Are not the best-beloved of years
 Around your heart for ever.

They weep, you weep, it must be so;
 Winds sigh, as you are sighing,
 And winter sheds its grief in snow,
 Where autumn's leaves are lying.

Yet, these revive, and from their fate,
 Your fate cannot be parted;
 Then, journey on, if not elate,
 Still, never broken hearted.

"AWAKE LITTLE PILGRIM."

Poetry by the Rev. D. T. K. DRUMMOND.

Composed by MAURICE CORHAM.

Price 2s. 6d.

Awake, little pilgrim, the day is at hand,
 The rays of the morning appear on the land;
 O, haste with thy burden to life's narrow gate,
 Ere the night shadows falling proclaim thee too late.

Knock, little pilgrim, it shall not be vain,
 Thy feeble entreaties admittance shall gain;
 Thy Saviour is waiting to bid thee God speed,
 He turns none away from his door in their need.

"THE DEW-DROP AND THE ROSE."

Poetry by ISABELLA HAMPTON.

Composed by G. A. OSBORNE. Price 2s. 6d.

A dew-drop reclined on a beautiful rose,
 And whispered soft vows of his love,
 When near that sweet flower, to seek soft repose,
 A sunbeam fell down from above!

The dew-drop instinctively felt there had come
 A rival—his loved one to prove,
 A shelter he sought next the heart of the rose,
 And whispered soft vows of his love.

Still nearer came that sunbeam gay,
 As he called the rose his bride,
 Those words the dew-drop heard him say,
 Then drooped his head and died.

"THE CHRISTMAS ROSE."

Poetry by M. A. STODART.

Composed by LOVELL PHILLIPS. Price 2s. 6d.

"The Christmas Rose! The Christmas Rose!
 'Mid wintry frost and snow it blows;
 And opens its portals pure and fair,
 When winds have swept the gay parterre.
 Just like a true and constant friend,
 Whose faith no storms of life can bend;
 Not the mere friend of summer day,
 But firm when joy hath passed away.

This flower is like the joys that shine,
 In sorrow's hour and life's decline,
 When youth hath passed and pleasure flown,
 And sad the spirit sighs alone;
 Then marvel not that thus I twine
 My thoughts around this gift of thine,
 And muse on hopes and joys that last,
 And bloom through life's most piercing blast."

"I'M NOT IN LOVE, REMEMBER."

Poetry by JESSICA RANKIN.

Composed by M. W. BALFE. Price 2s.

Prithce tell me, gentle air,
 Why my heart is full of care,
 And why no pleasures charm me?
 It is not Love torments me so:
 I scorn the wily urchin's bow,
 His arrows cannot harm me!

I try to sing—my voice is sad!
 I sleep! but then 'tis just as bad—
 Such gloomy things I dream on!
 Can you not tell? nor you? nor you?
 Oh then I know not what to do
 To charm away the demon.

I sometimes think, if "I know who"
 Were here, he'd tell me what to do,
 To bid the demon slumber!
 Could I but hear his voice again,
 I'm sure 'twould cheer my heart—but then
 "I'm not in love, remember!"
 I'm not in love, remember.

"ARE THEY MEANT BUT TO DECEIVE ME?"

Poetry from the Polish.

Composed by A. REICHHARDT. Price 2s. 6d.

Are they meant but to deceive me,
 Those fond words that tell of love
 Ah! for ever it would grieve me
 If their falsehood I should prove.
 Though my heart would trust them gladly,
 Though belief, alone, is bliss,
 Yet I still must ponder sadly,
 Ah! what bitter pain is this.

All my inmost soul concealing,
 Shall I sternly answer "No?"
 Or each secret wish revealing
 Shall my words unfettered flow.
 Ever lingering, never speaking,
 Here my thoughts shall I express
 For my heart if you are seeking,
 Strive to find it by a guess.

LONDON: DUNCAN DAVISON & CO.,

(DÉPOT GÉNÉRAL DE LA MAISON BRANDUS DE PARIS),

244, REGENT STREET, CORNER OF LITTLE ARGYLL STREET.

WORKS EDITED BY J. W. DAVISON.**1.**

In one volume, price 4s., or bound in cloth, 6s. 6d.,
large size,

DUSSEK'S PLUS ULTRA SONATA,

AND

WOELFFL'S NE PLUS ULTRA SONATA,

With Biographical and Critical Introductions, by

J. W. DAVISON.

(In a few days.)

2.

In stiff sides, price 8s., or bound in cloth, 10s. 6d.,
large size,

CHOPIN'S MAZURKAS,

(COMPLETE)

Edited by J. W. DAVISON,

With Critical Preface, and Portrait of Chopin.

3.

In stiff sides, price 8s., or bound in cloth, 10s. 6d., large size,
(In a few days),

**MENDELSSOHN'S
SONGS WITHOUT WORDS,**

Edited by J. W. DAVISON,

With Descriptive and Critical Preface and Portrait of Mendelssohn.

** Another Edition of this Work is published, in large 4to, cloth,
gilt, price 7s. 6d. (Nearly ready.)

4.

In two volumes, 10s. 6d. each, or bound in cloth, price 13s. each,
large size,

**BEETHOVEN'S
PIANOFORTE SONATAS,**

(COMPLETE)

Edited by J. W. DAVISON,

With Descriptive and Critical Introductions, and Portrait of
Beethoven.

** Another Edition of this Work is also published, in two volumes,
large 4to, cloth, gilt, price 10s. 6d. each; uniform with Mendelssohn's
Songs Without Words.

London: Boosey and Sons, Holles-street.

NEW PUBLICATIONS.**ROSSINI'S STABAT MATER,**

New and Complete Edition for the Pianoforte,

BY

HENRY SMART,

Price 3s., or handsomely bound, 5s.

(Published this day.)

THE CROWN DIAMONDS,

New and Complete Edition, for Pianoforte, with

Illustrations by BRANDARD,

And Introduction, describing the Plot and Music.

Price 6s., in cloth,

Forming the Twentieth volume of Boosey and Sons' Series of
Pianoforte Operas.

(March 1st.)

BOOSEY'S 100 GERMAN WALTZES

For the Violin,

BY

LABITSKY, LANNER, & STRAUS,

Including all the best of those favourite Composers.

Price 1s. (Monday next.)

AN EVENING WITH BALFE,

For Pianoforte,

BY

NORDMANN,

Introducing the following Airs:—"Day-break," "Margaretta,"
"Maud," "Good night, Beloved," "Chorus Satanella," "The Green
Trees," "Nelly Gray," &c.

Price, Pianoforte Solo, 4s.—Duet, 5s.

(Published this day.)

KUHES' NEW FANTASIA ON ZAMPA,

For Pianoforte. Price 3s.

(On Tuesday next.)

A SELECTION FROM DINORAH.

For Concertina and Piano,

ARRANGED BY

RICHARD BLAGROVE.

Price 3s. 6d.

(This day.)

Boosey and Sons, Holles-street.

Published by JOHN BOOSEY, of Castlebar-hill, in the parish of Ealing, in the
County of Middlesex, at the office of BOOSEY & SONS, 28, Holles-street.
Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's
lane, in the Parish of St. Martin-in-the-Fields, in the County of Middlesex.
Saturday, February 18, 1860.